THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Decline and Extinction of the Man on the Stage—Plays by Able Literary Workers that Have Not a Single Evidence of Masculinity—The Inane Triviality of Met By Chance and the Puerility of Margery's Lovers—The Apostles of Mush—Miss Hastings Skips a Rope of Sand and Gets Dust into Everybody's Eyes.

The slow decline and the utter extinction of the Man on the stage appear to be the result of the disappearance of the Man from literary circles.

There is no dodging the conviction, forced upon us by current and clever writers that the more literary cleverness we get the less man there is in it, and back of this we must sooner or later acknowledge that as woman asserts herself executively in the social world, man appears to sink into technical effeminacy.

The immediate text for this article is furnished by two plays almost simultaneously produced here by literary workers of acknowledged ability, neither of which plays have a single evidence of masculinity, and both of which follow closely in the current methods of some of our most conspicuous literary workers.

I have seen a great many plays produced in this city during the past twenty-five years, but I cannot recall one that at all approached the depth of imbecility exhibited in Bronson Howard's Met by Chance. The inane triviality of it almost defies description. I cannot for the life of me conceive of a normal man, in the possession of all his faculties, and retaining a clear view of the many vital issues that make up the mysterious thing we call life, wasting months in weaving such moonshine as this and seriously asking us to regard it as a drama and estimate it from the art point of view.

Ordinarily we regard a drama as a story in action, as a living legend with plot, purpose, personages. We expect the conflict of motives; we want to be interested in the struggle of wills, the everlasting conflict that goes on between the good and the bad. At least we look for men and women in it whose characters, crossed and entangled, make for us in some mimic way the endless antagonisms of existence.

But when we come to regard Mr. Bronson Howard's latest work we are amazed to see ephemera flitting in the sun without meaning; a tale without a serious purpose; restlessness without action; words without thought; an art which defiantly boasts of having got on without human interest, and exultantly claims to be going nowhither.

Something of the idiocy that makes men jump from the Brooklyn Bridge, or live forty days without eating, must have influenced Mr. Howard to make this leap from drama to dementia; to go forty weeks without a conviction, and to land himself thus in the sunless depths of the fathomless Namby Pamby.

What kind of man—I will not ask what kind of art—is that which circumambulates with tender delight throughout a whole scene round the incident of a male human being having accidentally sat down on a woman's hat?

Mr. Howard appears to regard this as an almost startling, and certainly as an inexpressibly interesting, occurrence. He lingers over it. He has rehearsed it for weeks. The thing he calls his hero does actually, in a moment of inadvertent dramatic intensity, sit on the hat of the woman he loves. It is held in the dramatist's mind to be a crisis, a tableau, a situation, a picture, a moral lesson.

But it is a pure hallucination of Mr. Howard's. A thousand such incidents occur daily whenever there is an infant-school at play. And the picture of intelligent immortal souls assembled to see it done in the name of art is one of the phenomena of the Nineteenth century.

It is this triviality of purpose, this insignificance of detail, that makes the gorge rise. The utter aimlessness of his material and the frivolous transparency of his motives drown human interest in a yawning impatience.

He appears to have reached in Met by Chance the wholly unwarrantable conclusion that the way to make a man is to put him back in his little crib and give him a bottle of soothing syrup, and the way to make a drama is to scrupulously avoid anything that is dramatic.

In this conclusion Mr. Howard is, unfortunately, not alone. But in its execution I think it may be said that he has reached a condition of inanity where any other current dramatist would be asphyxiated by his own first act.

I have never yet seen a good diagram of a vacuum. But I suppose the persistency of the playwrights who go on trying to make one is entitled to consideration as a morbid development.

Mr. Howard takes two hours and a half to make nothing shine with the hypocrisy of what he calls art. But I can tell his story with one breath. Two girls are lost in the Adirondacks; they wander into the camp of two young heroes; they stay there a week, fall in love and marry the heroes.

That's the story.

Now for the art.

First, there must be a ladder twenty-five feet long, down which they must come from crag to crag to get into the camp.

That supplies dramatic interest at once. A sentimental woman, according to the current dramatist, is more dramatic on a ladder than off it. So these girls are kept going up and down the ladder throughout two acts, without any other assignable motive than that it supplies human interest to climb.

They have to wrap their skirts about their legs; they have to show their ankles, they are in continual danger of slipping; the audience is nervous for fear something will happen, and the dramatist exclaims: "Do you see? They thrill. That is art."

But wait. Let us add a bit of romance to the camp. One of the young men is an English nobleman, evidently living in the Adirondacks to escape from the feminization of English society. But, like all true English noblemen, he is ashamed of his title in this free and glorious, etc. So he assumes poverty. The rescuing party arrive in search of the girls, who have now made up their minds to stay in the camp forever and make wreaths of wild flowers. The first man on the scene is the bogus nobleman, travelling under the title of the real nobleman. The two men meet. The real nobleman is obsequious. The bogus nobleman is cool and defiant, and he shoots the simon-pure fellow in the back to get him out of the way so that he can marry the girl. The real fellow drops off the rocks into a chasm. Nobody appears to miss him. Things go on smoothly. The girls make a few more wreaths, and then they all go home. The hero is supposed to be left in the chasm without an inquiry or a regret. He turns up in the last act in a dress-coat. Somebody says: "Ha, old boy! Why, we missed you." Then they all get married.

The puerility of such a story is perhaps lost sight of in the Dutch metal of its adornment. Its incidents are sappy with sentimentalism. The only surprise in the piece is that evinced by the girls at meeting with a man's rubber boot. The only feeling is evinced by an old guide who makes the astonishing revelation that he loves his own wife. The occurrence in the camp is a thunder-storm, and it only incites the girls to go up and down the ladder.

Mr. Howard had a vague notion that two pure young women thrown into the company of two honorable young men in the woods, far away from society, and forced to spend a week with them, was the sufficient basis for a romance.

And it certainly would be for some writers. But not for Mr. Howard, for he makes the young women prudes and the young men milksops. To understand what a dizzy height of climax he reaches it is only necessary to say that when one of the young men in the camp undertakes to pour out what he conceives to be his love to one of the young ladies, from what he believes to be his heart, she turns upon him with fine emotional effect and exclaims, "Why, that's the man that sat on my hat!"

And so the jackknife of Mr. Howard's humor is plunged into the heart of Mr. Howard's sentiment.

It ought to be said that in putting himself forward as the apostle of mush, Mr. Bronson Howard, the man, had to encounter the strong protests of Miss Dauvray, the woman. She did, it is true, contract with him for a play. And her continual remonstrance was that this sort of thing was not a play. I believe he took a year to make it—so you can imagine what it would have been if he had taken another year.

She appears to have followed the evolution of the thing with a genuine womanly honor and distress that the man could not see or feel. Which only shows you that the executive women of our day have a much hardier fibre than the men who undertake to furnish them with ideas.

EVLEYN CAMPBELL.

I see this everywhere in the art field. If Mr. Theodore Thomas had half the practical good sense of Mrs. Thurber, we should hear less of the troubles of the National Opera.

The one conspicuous weakness of the literary and art work is the absence of the masculine element. Our young men do not write as if they had ever come in contact with the hard, exacting life around them. They do not know men in the world. They only picture them in the library.

You saw that in Mr. Brander Matthews' play, Margery's Lovers. There was a deal of clever work in the drama, but its hero was not a man in his impulses or actions. He was utterly divested of the self-reliant, aggressive quality of the masculine animal.

He was invariably puerile where he should have been virile. He cared less about being a man than about passing for a gentleman.

He never could be got to do anything straightforward and effective for fear it would interfere with his saying something that was sentimental.

He was represented as being a brave, manly sort of fellow, brought up in a Government school, where the first lesson taught is that a man can die, but he cannot be dishonored. And yet he allows a professional gambler to charge him with being a cheat and a swindler, and he takes it like a spanked girl in a nursery, with blubbering, and appeals to somebody to believe in him. He doesn't even believe in himself—that's the principal trouble.

It therefore comes about that the dramatist of the moment does little more than create acting infidels who do not even believe in their maker, much less in themselves.

On Monday night we had a play presented at the Union Square Theatre which gave us for a heroine a free and independent infant of comely face and lively limbs who insisted that she had a right to go out on the street in New York, pick up male acquaintances, go to supper with them and have a good time. She boasts of all this in her genteel home at Irvington in the family circle.

Anywhere but in a modern play this precocious young profligate would have been summarily spanked and shut up in her room. But I defy you to conceive what she does in the latest and worst of modern plays. She goes off to New York with a married man, and starts a newspaper to defend her conduct. And she actually asks us to contemplate this proceeding as a piece of possible comedy.

A pervading pity was the only emotion raised by such a picture—a profound wonder at what in the name of life and drama these people take life and drama to be.

They remind me of those gifted philosophers who make problems and animated figures for hours out of the tooth picks at tap-room tables.

Miss Hastings appeared to me to be a sprightly, good-looking, vivacious person, who might have made a real story interesting with her presence, if not with her purpose. But not having a real story, she tried to skip a rope of sand and only succeeded in getting the dust into everybody's eyes.

But even this is not so pitiful as to see Miss Dauvray climbing a ladder every night because Bronson Howard told her it was high comedy.

I tell you that these clever current playwrights are not carving—they are crocheting. They carry nice colored balls of worsted in their minds, and they'll knit you nonsense by the yard.

Did you ever see Arabella and Adolph in the front parlor alone? Can you recall the purring, gurgling, twilight bliss of the two calves who seemed to think it was heaven to get hold of each other's ears? Do you remember the dialogue?

No, you don't. Thank heaven, nobody remembers it but Bronson Howard.

Dauvray deserves well of New York. Whatever she has been given to do, she has done well. She even climbs a ladder better than anybody in her company, and she would have climbed a tree if Bronson Howard had had it in his gigantic intellect. She has converted the Lyceum Theatre into the most exemplary theatrical resort in New York. If you go there you are sure to be surrounded by the most intelligent, the most refined people, for society has learned that this is an ambitious, discreet artist, not only of the most unexceptionable taste and the largest liberality, but of the severest and best school of art.

She has my sympathy. Tied by a double contract, she is compelled to do an unworthy thing, put her good taste, her ambition and her talents, in her pocket, where yesterday her money was, and at the aesthetic bidding of Mr. Bronson Howard——climb a ladder.

And, by the gods, the wrong ladder, too!

NYM CRINKLE.

The following is the cast of The Marble Heart, to be presented at the Fifth Avenue Theatre on Jan. 31: Characters in the prologue: Phidias, Robert B. Mantell; Gorgias, B. T. Ringgold; Alcibiades, Archie Lindsay; Diogenes, Nelson Wheatcroft; Strabon, R. J. Dustan; Thea, Effie Shannon; Aspasia Eleanor Carey; Lais, Kate Stokes; Phryne, Helen Windsor. Characters in the play: Raphael, R. B. Mantell; Ferdinand, Nelson Wheatcroft; Monsieur Veandore, B. T. Ringgold; Viscomte Cheateaumargaux, Archie Lindsay; Frederick De Coursy, R. J. Dustan; Lord Merton, F. W. Cains; John, J. D. McKittrick; Mlle. Marco, Eleanor Carey; Clementina, Kate Stokes; Marietta, Helen Windsor; Marie, Effie Shannon; Mme. Dochallet, Mrs. Louise Eldridge.

At the Theatres.

UNION SQUARE THEATRE—PEN AND INK.

Mr. Van Sittart.....J. H. Clark
Arisarchus Brent.....Eugene Jepson
Captain Mountstewart.....Henry E. Walton
Dick.....William A. Faversham
Tim Murphy.....Joseph Dailey
Alexander Macnab.....S. Fox
Mrs. Van Sittart.....Annie D. Ware
Mrs. Brent.....Ida Jeffreys
Ada.....Helen Corlette
Phyllis.....Helen Hastings

With a wisdom totally at variance with his or her merits, the author of Pen and Ink has preserved his or her anonymity religiously. We are sorry for this, as it would be a rare pleasure to draw and quarter him or her instead of merely wreaking our rage upon a mysterious person that is unknown to us.

Seldom have the habitues of a well-esteemed New York theatre been treated to such a wretchedly puerile, vulgar hotch-potch of impossible nonsense as Pen and Ink. It has not one redeeming feature—the observer cannot recall one line that appealed to his mind or his risibilities, or anything whatever in the three acts that was not idiotically wild and terrible.

We will not annoy our readers with a description of the piece or its plot. Neither possesses an atom of interest, and consequently there is no justifiable ground for discussing them in print. Probability, decorum, grammar—these are a few of the things that the individual responsible for this affair has violated.

Pen and Ink is senseless twaddle, and the sooner Helen Hastings, the young English girl that employed it as a medium for introducing herself to our public, casts it into the rubbish heap the better.

The dreadful dreariness of the play did not obliterate the fact that Miss Hastings has considerable talent. She is a rather pretty little woman, with an intelligent method of acting, and a manner, that if not magnetic, is at least not unpleasing. Her style of speaking is somewhat mushy, and her accent suggests Cockaigne; but she nevertheless possesses certain unmistakable qualifications for stage work; but not in the stellar ranks. She has nothing, so far as we can observe, to recommend her for any conspicuous place—neither the sufficient degree of talent nor the marked charm of manner that afford the happy owner distinction. The house was friendly to Miss Hastings; but its applause sounded much like the rustle of "paper."

Mr. Walton is versatile, but he could not help looking and being vacuously silly in the absurd part of the Captain. Mr. Jepson is always reliable, but he had an extravagantly impossible role. Miss Corlette and Miss Ware were the least unpleasant members of the female portion of the cast, but even they were compelled more or less to answer for the sins of their characters.

The interior of a newspaper office and composing-room in Act Two was as unlike the real thing as well might be. The solitary compositor who set imaginary type in an equally imaginary stick in the background might have given an atmosphere of truth and realism to the scene had he been supplied with the italic caps *FAILURE*. Pen and Ink is expected to go two weeks in all. The quicker it goes, the better for all concerned.

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The Black Crook was presented at Niblo's again on Monday. This perennial spectacle is somewhat like old port in that it keeps well. A run of popularity of some twenty years renders any comment upon anything but the display idle. Some remark on Monday's production is, however, necessary. By reason of the introduction of a novel musical entertainment by the Mignani Family, of an operetta ballet in eight sections, of a juggler, D'Alvini, in some wonderful balancing feats, and the Siegrist Brothers' acrobatic performance, the third and fourth acts were transformed into a superior variety show, which spun out the entertainment till past the small hours of Tuesday morning. There was but little in the acting to which to call attention. Greppo was somewhat funnily acted by Arthur Moulton, and humor was displayed by W. H. Bartholomew as Von Puffenkrauntz, and by Mrs. Irwin as Dame Barbara. Hattie Grinnell as Stalacta, the Fairy Queen, looked handsome and spoke indistinctly. Louise Allen was very pretty and very tame as Amina. J. de Gez made a poor Count Wolfenstein, while Joseph Slaytor washed out most of the light and shade that his part of Rudolph contained. The rest of the support was mediocre, and the ballet afforded an admirable exhibition of pretty fairies and good dancing.

The scenery and costuming were, taken as a whole, admirable, notably that of the Japanese ballet in the Renaisance palace chamber, painted by Magnani. It represented a circular-domed transept of a salon painted on a cut drop, with a back drop respresenting a corridor, and was very effective, having the appearance of being richly carved in dead gold. The circular form was so beautifully drawn and colored, and was so illusionary, that until the ballet girls moved away, so as to show the bottom of the drop, it was difficult to determine whether the scene was not actually built round. The ball-room scene, however, although, artistic, did not bear comparison with the production at the London Alhambra, nor with the celebrated scene painted for it by Richard Marston when Jarrett and Palmer first presented the spectacle to the American public. The most artistic scene, in a technical sense, was the subterranean vaults drop, painted by Robecchi, of Paris, which was remarkable for bold, massive complicity of design, accuracy of perspectize drawing and subtle contrast of straight lines, with the curve of the vaulted roof. The scene painted by Porter contained much beauty and poetic taste, and the moonlit corridor scene of the third act was a very fine architectural subject indeed. The Amazonian ballet was gorgeous, and the spectacle left no room for wonder at its unabated popularity.

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The old familiar Streets of New York is the bill this week at the Windsor Theatre. A large crowd attended the opening, for Boniface is a name to conjure with. George C. Boniface's Tom Badger is well-known to New Yorkers, and, to be a little commonplace, "his reception was a perfect ovation." In the main, Mr. Boniface is well supported. Fred. Mower is an excellent Puffy, and pleased down stairs as well as the gallery. Dan, his son, was played by Henry Gilfoil in a manner that suggested Tony Hart's tough-boy parts. Therefore he did good work. Blanche Henshaw is a name little known to fame, but this young lady played Bob, the bootblack, in a manner that brought down the house with a thump. Emma Butler was excellent in the part of Alida Bloodgood. Maud Monroe was an interesting Lucy Fairweather, and filled the requirements. An ardent admirer sent her a big bouquet, which was handed up in full sight, etc. In the part of Mrs. Puffy, Mrs. Lutie Page Mower came in for a large share of favor. Jennie Robinson was a very weak Mrs. Fairweather. Her voice was heard only through a painful straining. However, the female cast was much stronger than the male. Taken as a whole, the latter was rather weak.

Special pains were taken with the scenery—it was really fine. The fire-scene roused the East-siders to the point known as "genuine enthusiasm," and the applause following the curtain was deafening. Next week the pastoral Ivy Leaf follows the fiery Streets of New York.

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The Kindergarden is a merry little show that is being given down at Poole's, a theatre near the Astor Library, this week. It should be seen at some house where New Yorkers are in the habit of congregating, for it possesses many of the elements that go to make farce-comedy popular and successful. Stanley Macy is a clever comedian and Laura Dinsmore is a pretty and talented girl. Between the two the spectator is kept laughing and applauding the major part of the evening. The other people are good in their several ways; the lines are funny, the music catchy and the entire entertainment bright and captivating.

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There was a large audience in the Grand Opera House Monday night, drawn thither to see Theodora as presented by Lilian Olcott and her company. The gallery was crowded. The gods furnished quite as much amusement as the play. They could not swallow the emotional scenes of the piece, and so they treated them with hilarious laughter, much to the discomfiture of the players. The big policeman and the man with the rattan were totally unable to cope with or control the boys, and they consequently had things pretty much their own way. Next week, Hoodman Blind.

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Nordeck was played by Mr. Mayo and his company at the Third Avenue Theatre on Monday evening before a large house. This play is rich in effective situations, strong in plot and varied in characterization. The star's acting is impressive and his assistants render excellent support to his virile efforts. The audience received the performance enthusiastically.

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At Tony Pastor's the Clipper Quartette and other good specialists are giving a capital bill this week.

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Rosina Vokes' change of bill at the Standard on Wednesday of last week introduced two new pieces, the one highly successful, the other not. The Baron's Wager, which opened the performance, is a French *saynete*, adapted by Sir Charles Young, and in the original may have been clever and sparkling. As presented by Courtenay Thorpe and Mabel Millet it bordered on absurdity. Mr. Thorpe lacks altogether the subtle touch, the delicate shade of *fantaisie* which alone could carry such a humorous but flimsy trifle successfully through, and Miss Millet was simply commonplace.

The Double Lesson, by B. C. Stephenson, was altogether a different matter. It tells how Miss St. Almond, a burlesque actress, finds her husband coaching Lady Moncrieff in private theatricals and sentiment at the same time, and generously manages to save a most compromising situation while she administers an opportune lesson to the two delinquents with admirable tact and delicacy.

Miss Vokes, in the light comedy part of Miss St. Almond, entirely transcends her conventional, farcical drollery and shows an ability for genuine comedy work, with a taste for dry humor, touched with pathos, which her terpischorean reputation would not lead us to suspect. Mr. Elliott made an admirable comic Scotch servant, with an unmistakable native brogue, worth, alone, the price of admission. Mr. Thorpe, though still self-conscious and jerky as ever, did himself more justice in the part of the errant husband. Helena Dacre is a woman of the large, handsome, phlegmatic pattern, and Lady Moncrieff being written to that scale, did very nicely.

The familiar Pantomime Rehearsal went as smoothly as usual, and the three handsome amateurs, with their waving arms and exuberant gesture were, as ever, a delight to the aesthetic eye. It is a prime merit of Rosina Vokes' pleasant *gaminerie*, that she so keenly enjoys it herself. If she doesn't, she at least appears to do so, which, as far as her audience goes, is the same thing. Grossmith's Lord Arthur seems a trifle less unctuous than of old; the colors have, as a painter would say, just a little gone in, but it still remains the daintiest monograph, in water-color, known to our boards.

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The School for Scandal has had a successful run during its present revival at Wallack's. The last performances are announced, in view of the production—probably the latter part of next week—of Harbor Lights. It appears that the contemplated revivals of The Rivals and The Busybody have been postponed for the present.

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Miss Dauvray has very sensibly decided to take off Met by Chance as soon as Masks and Faces can be got ready. The latter play will be acted at the Lyceum a week from Monday.

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The extraordinary success of Jim the Penman at the Madison Square Theatre continues unabated. Every night the house is filled and the demand for seats many nights ahead is steady.

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Turned Up will have its final representation on Saturday night at the Bijou. The Monday following will find Mr. Goodwin in the ruff and buckler of Lorenzo. It has long been his wish to appear here in The Mascotte. Lilly Grubb will be the Bettina. The piece is to run two or three weeks.

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The O'Reagans runs along on well-oiled wheels to a succession of good houses. Preparations for the new piece are progressing, although some time will elapse before it goes on.

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Tangled Lives will continue one week after this at the Fifth Avenue Theatre, and then Mr. Mantell will appear for the first time in this city in The Marble Heart.

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Hoodman Blind is drawing well in its second week at the People's.

The Musical Mirror.

STAR THEATRE—INDIANA.

Indiana Greyfaunt.....Lilly Post
Lady Prue.....Mrs. Laura Joyce Bell
Nan.....Annie Meyers
Maud.....Adine Drew
Matt o' the Mill.....Digby Bell
Lord Dayrell.....George Olmi
Philip Jervaux.....E. W. Hoff
Sir Mulberry Mullit.....Ellis Ryse
Peter.....H. A. Cripps
Annette.....Ida Eissing
Capt. Hazzard.....Bessie Fairbairn
Madge.....Celie Eissing

The McCaull Comic Opera company produced Indiana on Monday evening at the Star Theatre. The book is furbished up by H. B. Farnie out of an old farce, and by no means badly done—for Farnie. The music is evidently the odds and ends of M. Audran's portfolio. The methods are conventional and the melodies commonplace. There is absolutely no good concerted writing nor any salient points—such as the "Glou-glou" duet in The Mascotte—likely to catch the ear and remain in the memory. Still, it is pretty and not dull—except in spots. The "Tic-tac" song by Lilly Post; a very nice melody sung very well, indeed, by Annie Meyers, of which we failed to catch the name; a sextette in act second and Digby Bell's funny topical ditty, "Quite Sufficient," were the hits of the night.

Lilly Post looked like a Watteau picture and sung like a skylark in Indiana. She is vastly improved as a vocalist, and everything she sung was encored. Laura Joyce Bell was a personable and vigorous Lady Prue Annie Meyers a bright, cunnin' Nan, and Adine Drew a neat little ingenue as Maud. Digby Bell was comical as Mat o'-the-Mill; but it was strange, passing strange, to hear him drop his *h's* in Cockney fashion and yet keep his nasal twang all the time. It was as if Denman Thompson should act Sam Weller. George Olmi and Ellis Pyse looked well and sang well as Lord Dayrell and Sir Mulberry Mullit—but both these actors have a loose fashion of enunciation that hurts their performance. They should practice a crispness of speech, and especially strive to make their words plain to the ear in singing. E. W. Hoff has a good figure, a good voice and a pleasant manner, but he is getting throaty, as most tenors do in time. He has a capital organ, and should take care to use it properly. H. A. Cripps was excellent as Peter, the mischief maker. The chorus was good, likewise the band; the instrumentation very coarse and clumsy in score. The book is rather better than the average run of librettos, but is too Farniefied for our taste.

All the singers have one fault in common—they all sing as if they were in grand opera; and they slobber their words. Why will not our vocalists take example by French singers, and speak plainly? True, the words are not, generally, worth hearing, but—let us be the judges of that.

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Erminie is eternal—not perennial—and seems likely to last at the Casino till the City of Gotham is like Palmyra, and the Casino an empty ruin. Then, we imagine, the run of the opera will come to an end. As for criticism—we can no more.

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Koster and Bial's is doing a rushing business. On the stage is to be seen a Vanishing Lady; but in front the ladies come, but go not till the end of the show. Good music, lots of fun, and funny people make good houses and a contented audience, and all these are at Koster and Bial's.

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Dockstader's Minstrels keep up their musical reputation, and the first part, which is all that concerns us, is still the best we have ever heard in minstrels. McWade is now the undoubted vocal star, his fine baritone and good method telling marvellously in his favor. The band is, as always, perfect.

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Harry Pepper, who resigned his place as principal tenor at Dockstader's, has accepted an engagement with the Thompson Opera company as first tenor in light opera, and will leave for Oregon shortly. Carrie Tutein (Mrs. Pepper) is also engaged as a part singer and actress.

The Amateur Stage.

PERFORMANCES AT THE MADISON SQUARE.

The amateur theatricals at the Madison Square Theatre on Thursday and Friday afternoons, Jan. 13 and 14, have not been equalled this season in New York in artistic excellence, fashionable attendance, and profitable result. The entertainment was in aid of "The Island Mission for brightening the lives of the sick and poor" and other charities. It is an open secret that Mrs. Burton Harrison was the principal organizer and worker among the patronesses of these theatricals. Other well-known ladies who assisted her and added the prestige of their names to the list of patronesses were Mrs. Cornelius Vanderbilt, Mrs Frederick W. Whitridge, Mrs. Clementina Furniss, Mrs. Buchanan Winthrop, Mrs. Fernando Yznaga, Mrs. Valentine Hall, Mrs. L. de Delmonte, Mrs Hewitt, Mrs. Stuyvesant Fish, Mrs. F. C. Barlow, and Mrs. George L. Rives.

The comedietta, A Mousetrap, opened the programme, with Elsie De Wolfe as Mrs. Prettifel and Edward Fales Coward as Mr. Mortimer Briefbag. The plot hinges on the fact that both characters become completely helpless at the very suggestion of a mouse being in the room. Miss De Wolfe reproduced with comic absurdity the sensations of fear and trepidation inspired by the harmless rodent. Mr. Coward was also seen to advantage, and conveyed with ludicrous effect the predicament of an otherwise courageous person compelled to jump upon a chair to avoid contact with an imaginary mouse. After this farcical selection the audience were treated to Mrs. Burton Harrison's charming little comedy in one act, entitled Weeping Wives. Mrs. Oliver Sumner Teall, who assumed the part of Delphine, won golden opinions for the grace and sprightliness of her acting. The Clothilde of Alice Lawrence was equally deserving of favorable criticism. If Mr. Coward would speak as naturally as these two ladies, and drop his affected intonation and rising inflection, his acting would be greatly improved. His Chambly, however, was unquestionably clever and diverting. Valden Ramsey assumed the role of Albert De Rieux. His methods were quite in keeping with the general refinement of the cast. W. T. Johnson was better as Jean than anything he has done in other performances.

Mrs. Charles Dennison gave a monologue, entitled "Behind the Curtain," that was much applauded. Courtenay Thorpe's recitation of "The Portrait," though funereal in subject, was fascinating and artistic in treatment. Mr. Thorpe was greatly aided by the scenic effect of a log wood fire. The programme closed with the comedy, Tea at Four O'Clock. Mrs. Charles Dennison was vivacious and entertaining as Mrs. Effingham, the young widow of the fashionable world. Lucie Coffey, as Mrs. Marabout, mimicked the airs and affectations of society women with amusing effect. The Mrs. Coddington of Laura Collins was a good character sketch, while Alice Lawrence, as Arabella Coddington, made a positive hit. She retained the bewildered expression of a girl who has nothing to say in society with such capital result that she concentrated the attention of the audience throughout the piece. Alfred Young as Walter gave an effective sketch of a social cynic, and Valentine Hall was fairly competent as Grayson, a "tender-and true" young man. The Appleby of Mr. Coward was well carried out in the main. His by-play, when in repose, was exceptionally good. Henry G. Paine, however, made next to nothing of Sabretache, the best character part in the play. His mediocrity naturally made the capital characterization of Courtenay Thorpe as Dr. Grantley, a professional button-holer, stand out all the more conspicuously. The confidential footman, Charles T. Thomas, was likewise an excellent effort. Howard Martin, who assumed the insignificant role of Arthur Rutledge, looked appropriately handsome and dignified. The stage management was in charge of David Belasco, and A. M. Palmer generously gave the use of the theatre.

THE KEMBLE IN THE COLLEEN BAWN.

On Tuesday evening, Jan. 18, the Kemble presented The Colleen Bawn at the Brooklyn Academy. The dramatic committee evidently preferred the title of Gerald Griffin's novel, from which the plot was taken, for the piece was produced by the society under the name of The Collegians. It proved an exceilent performance, with very few hitches, and adds another success to the Kemble's record this season. The cast was as follows: Myles-na-Coppaleen, Deane Pratt; Hardress Cregan, Douglas Montgomery; Danny Mann, Samuel J. Davis; Kyrle Daly, E. J. Wilkins; Father Tom, H. H. Gardner; Mr. Corrigan, C. J. Wilson; Bertie O'Moore, J. H. Wilson; Hyland Creagh, Charles D. Platt; Kerry Kilcoyne, Thos. F. McGirr; Servant, Frank Heenan; Corporal, C. D. Oxley; Anne Chute, Elita P. Otis; Eily O'Connor, Julia W. Reid; Mrs. Cregan, Annie L. Hyde; Sheelah, Ida Leonard; Kathleen Creagh, Ella Brush; Ducie Blannerhasset, Genie Robinson.

Deane Pratt has evidently been a close student of Dion Boucicault. He certainly was successful in catching the peculiar intonation of his Irish brogue. As Myles na-Coppaleen, however, he did not seem in his element. Mr. Pratt is always artistic and humorous, and of course greatly entertained the audience. It is because he has done such unusually fine comedy work on former occasions that we expect so much of him. Douglass Montgomery was handsome and manly as Hardress Cregan. The Danny Mann of Samuel J Davis was an effective character sketch. H. H. Gardner was somewhat lacking in geniality for a typical Irish priest, but his characterization was otherwise commendable. Elita P. Otis was a fascinating and comely Anne Chute, and Julia W. Reid invested the role of Eily O'Connor, the "Colleen Bawn," with a picturesque charm that won the sympathy and sustained the interest of the audience. Both of these ladies, however, took considerable liberty with their parts Miss Otis deliberately assumed and dropped the brogue to suit her own purposes. Anne Chute is an Irish gentlewoman; but if she speaks with any brogue at all she should retain a tinge of it throughout the piece. The author certainly intended the "Colleen Bawn" to speak with Hibernian accent, but Miss Reid was either unable or disinclined to adopt a brogue. Annie L. Hyde was not particularly suited to the role of Mrs. Cregan, but Ida Leonard was decidedly realistic in the character part of Shelah. Other members of the cast also acquitted themselves with credit. The square dance with doudle sets in the last act was a delightful feature of the performance, and Mr. Henry G. Sonneborn and George Becks are to be congratulated on their successful stage management.

THE GILBERT'S THIRD PERFORMANCE.

The Gilbert Society should find a horseshoe, a mascotte, or get the dramatic committee to "brace up." Otherwise its record will not be brilliant at the end of the season. The programme on Monday evening, Jan. 17, consisted of the first production in this country of a play by the late Henry J. Byron, entitled Uncle Dick's Darling. This piece was fortunaetly supplemented by Morton's sterling farce, Woodcock's Little Game.

The cast of Uncle Dick's Darling was as follows: Reginald Chevenix, Charles T. Catlin; Hon. Claude Lorremer, George W. Cogan; Dick Holland, John F. Dyer; Joe Leonard, William Nivin; Phipson, G. H. Beuermann; Mrs. Farrington, Clara Knowles; Alice Renshaw, Aggie Wilson; Kate Landrail, Amy Zell; Mary Belton, Regina Dace.

NOTES.

The Arcadian will present The Dumb Witness at the Brooklyn Atheneum on Wednesday evening, Jan. 26.

St. Agnes' Y. M. L. A. produced an Irish drama entitled Eileen Oge at the Brooklyn Athenæum on Wednesday evening, Jan. 19.

The Amaranth gave its third monthly reception at the club rooms in Court street on Friday evening, Jan. 14. Among those who assisted in the musical and literary features of the programme were B. K. Throckmorton, Ella G. Greene, W. S. Watters, J. J. Carolan, W. A. Clarke, Alfred Young, Frank C. Bowne, Louise Talbot and Mrs. Rivardo.

The Greenwich Amateur Opera company will present The Chimes of Normendy at the Lexington Avenue Opera House on Saturday, Feb. 8.

BIJOU OPERA HOUSE, Broadway near 30th St.
MILES & BARTON, Lessees and Managers.

N. C. GOODWIN.

in Mark Melford's original melodramatic farcical comedy, entitled

TURNED UP.

Preceded by the successful burlesque,
THOSE BELLS.
Monday, Jan. 24—THE MASCOTTE.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The greatest Comic Opera success ever produced in America,
ERMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

FIFTH AVENUE THEATRE.
Proprietor and Manager, Mr. John Stetson.
Every Evening at 8:15. Matinee Saturday at 2.
The Romantic Emotional Actor,
ROBERT B. MANTELL,
in John W. Keller's society drama,
TANGLED LIVES.
Monday, Jan. 21—THE MARBLE HEART.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager
Every Evening and Saturday Matinee.
A MAGNIFICENT PRODUCTION.
"Its success was immediate and unqualified."—*Sun, Jan. 11.*
DENMAN THOMPSON,
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*
THE OLD HOMESTEAD.
Standing-room only. Secure seats in advance and avoid the crowds. POPULAR PRICES.
Gallery 25 cents. Reserved 35c., 50c., 75c., $1, $1.50.

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.
DOCKSTADER'S MINSTRELS.
A Fresh Programme Nightly, at 8:30
First time on any stage,
JIM THE PIEMAN.
THOMAS MUCH MAD, EH.
Everybody gets a seat—50c., 75c., $1.
Special Ladies and Children's Matinee on Saturday.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - - Sole Proprietor
Matinees Wednesday and Saturday at 2.
GEORGE C. BONIFACE as TOM BADGER
in Dion Boucicault's great melodrama,
STREETS OF NEW YORK.
Introducing the greatest fire scene ever witnessed.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Every Evening and Wednesday and Saturday Matinees.
LILIAN OLCOTT
in Sardou's masterpiece,
THEODORA.
Next Sunday evening—Prof. CROMWELL.
Next week—HOODMAN BLIND.

KOSTER & BIAL'S. 23d St. and 6th Ave.
Admission 25c.
Burlesque. Burlesque.
CAPTAIN JACK SHEPPARD.
Two performances every day.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
Two weeks commencing Jan. 17.
HELEN HASTINGS
in a new comedy,
PEN AND INK.
Matinee Saturday.

HARRIGAN'S PARK THEATRE.
Edward Harrigan - - - - Proprietor.
M. W. Hanley - - - - - Sole Manager
Continued Success of
EDWARD HARRIGAN as BERNARD O'REAGAN.
Don't fail to see
THE O'REAGANS.
Mr. Dave Braham and his popular Orchestra.
Matinees Wednesday and Saturday.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Sheridan's greatest comedy,
THE SCHOOL FOR SCANDAL,
presented with a cast unequalled in the history of the drama.
Owing to the success of this performance important novelties hitherto in preparation are inevitably postponed.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
Sir Charles Young's remarkable play in four acts, entitled
JIM THE PENMAN.
Places secured one month in advance.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman - - - - Manager
MET BY CHANCE. Last two weeks of Bronson Howard's play. Magnificently staged and skilfully acted by HELEN DAUVRAY and her Comedy Company.
Monday, Jan. 31, Miss Dauvray and her company in a careful and elaborate production of MASKS AND FACES.

TONY PASTOR'S THEATRE, 14th Street.
Tony Pastor and Great Troupe.
SCENES ON THE MISSISSIPPI.
Matinees TUESDAY and FRIDAY
Clipper Quartette. Musical Dale.
Tierney and Wayne. DeHaases.
Cardella and Vidella. Ada Melrose.
Joe Allen's Comedietta,
A QUIET VILLA.
Lester Howard. Andrew Gaffney.

The Giddy Gusher.

Since the newspapers went into the monument business I have closely watched my MIRROR, convinced it would begin to erect something as soon as the epidemic spread a little further.

Sure enough, it broke out at last, and took a very creditable shape.

I was afraid that the strong temperance tactics of the Gusher would bring about the erection of a drinking fountain on Union Square.

I didn't quite know but the musical editor would persuade the paper to put up a Wagner monument in front of the office.

I was specially scared of Alfred Ayres, lest he persuade the management that a shaft in the form of an exclamation point to commemorate a dictionary builder was the thing.

And I fairly trembled at the thought of Nym Crinkle. He's killed off a lot, and got a good many more in process of vivisection. It might occur to him that a mausoleum for the slaughtered would be handy to have near THE MIRROR door.

* * *

I might have spared myself anxiety, and known that the heart of the head of this paper is so wrapped up in the Actors' Fund that when he felt the monument building fever too strong for resistance his monument would go up in the Actors' plot to commemorate the loved and lost of the profession. So when I read Mr. Fiske's eloquent appeal in THE MIRROR of Jan. 8, and looked at the picture of the proposed shaft, I felt sure it was as good as put up in that silent city where the artist fulfills his last engagement.

* * *

They will rest just as well, those quiet sleepers, whether that granite sentinel stands guard over them or not. But it will be a joy to the living. Many a weary member of the Fund, who knows his bones will rest in that plot and his last days be made comfortable by that organization, will feel the same pride and pleasure watching that shaft arise that the head of a family feels in building a family tomb. It would surprise people to know the number of old and tired actors who look upon the Fund plot as their final resting-place. To them the erecting of this monument is a personal favor, and to the whole profession it is a crown of credit.

* * *

The world has got used to the benevolence of the theatre and its followers. No class of people give so generously, so readily and so cheerfully, and no class of people have such a constant drain on their purses. The big benefits, the important cases, drift into the newspapers, and the public thinks that is the extent of their charity perhaps. But that is only the beginning. There isn't a week—yes, hardly a day—but some relief-paper is in circulation behind the scenes of a theatre.

It's an injured scene-shifter to-day, it's some wardrobe-woman to-morrow, it's the dead child of some poor supe waiting burial, it's the starving family of some disabled musician. And I never knew an actor or an actress to refuse to contribute, and I suppose I must have known of five hundred cases where application has been made for help in humble instances, and always with success.

* * *

If I wanted to get a complete batch of theatrical autographs I should certainly go round with a paper to bury some stage-hand's mother-in-law. It would fetch 'em every time.

You take a sheet of letter paper, fold it lengthwise, take a pencil in your right hand, and confront an actor in the green-room. Ten to one before you speak he will say, "You can put me down for a dollar."

I remember Lucille Western being asked for an autograph, and in an absent sort of way she picked up a pen and wrote "five dollars."

The autograph-seeker looked puzzled, and said to me: "I don't quite understand this. I asked the lady to write her name, and she has written 'five dollars.'"

Some one spoke to the actress when she came off the stage again about her having written "five dollars." "Why, God bless me! so I did. The man's hurt or the woman's dead," replied she. "I didn't quite understand. I'll make it ten if it's a very deserving case."

And on she went again.

Dear, generous woman! The light went out in a noble mansion when Lucille Western died.

* * *

THE MIRROR'S columns will be crowded registering the actors' names who will walk up to the captain's office. I know how that procession will wheel enthusiastically into line.

But I want the outsiders, those people who are amused, comforted, instructed by the player-folk, to send in their contributions.

Let them look at the billboards as they go to their homes to-night, and read the names of those who will soothe by their art their business-tried brains. Let them think how much they are indebted to names gone forever from those boards, names cut to day on those marble posters that tell of a play that is ended, of a curtain rung down.

And while their hearts are softened by the kindly recollection of those who gave them pleasure and surcease of sorrow, let them hand in their subscriptions.

* * *

If THE MIRROR wants The Gusher to go out as a sort of lemon-squeezer, and tackle the merchants' pockets, if it wants her to lend her aid in any way but on a trapeze toward that Monument Fund, command her. In the meantime, put down her feeble little donation among the contributors. She may want to be planted in the shadow of that column herself some day.

* * *

Now, then your Gusher says she'll do everything but the flying trapeze for this admirable object. She'll do the Zampillerostation feat for her pet project—the founding of a home and school for the children of dead actors and needy living artists. So many worthy theatrical people are struggling to feed their babies; so many have died leaving behind them little creatures unprovided, for that my heart aches with the tales of woe that have reached me the last year, and I will undertake to raise $1,000 for the project as soon as it is undertaken by responsible persons.

* * *

I believe Peter Cooper is taking more comfort where he is to-day than any other millionaire who ever died in New York. As one after the other they have joined him, that philanthropic old patriot has asked 'em what they did for the education, production and nourishment of the young, the defenceless and needy before they came away. And when each one answered "nothing," he must have thought of his Institute and his Free Art Union and his Poor Man's Reading Room with genuine satisfaction.

Most every one lives just as if there was no hereafter. The stiffest Christians in the pot seem to believe that they will never know anything more of this world after they leave it. Otherwise they would fix up the landscape so it would be pleasant to contemplate from their birdseye bulge on us.

* * *

Stewart and Tilden have got an extremely uncomfortable prospect. Their heavenly windows open out on wrangling heirs and acquisitive old men in possession. The turmoil of law and the curses of disappointed survivors must reach their ears (unless they have taken colds among the damp clouds), and from among the habitations of the earth no spire stretches a slender finger toward them to point them out as the builders of schools or libraries or hospitals.

If Heaven is the place I take it to be, it's very unhealthy for the millionaire who never puts up anything for his fellow-creatures here. Just moderate wealth will find me building orphan asylums. I have a very wholesome fear of the justice of Heaven. I would not have the means, and yet neglect the great opportunity there is in this world of doing something for the young and the old.

I never get a clerkly-looking letter but I hope it's from a lawyer telling me of that legacy I hope some old fellow will some day leave the Gusher to start her Dramatic, Educational and Protective Academy with.

* * *

If there is one living thing above another to whom my heart goes out in warmest sympathy, it is a horse. Why does a beneficent Providence allow horses of miserable appearance and thirty-minute gait to be born. A handsome, quick-stepping animal is sure to be comfortably provided for. But, oh, the sorrow, the hopeless misery of the miserable plug who can only drag dirt carts.

Is transmigration of souls an actual thing? And will the spirit of some mean, arrogant, slave-driving brute of a man serve a term of beastly martyrdom in a truck horse?

I am supping on horrors. At the glacial corner of my avenue and street there spreads an expanse of the slipperiest ice ever laid to bring grief to horses.

All day long they struggle to keep their footing. They fall; they dig the treacherous ice with their weary legs, trying to keep their footing, and, amid the oaths and blows of half frozen drivers, keep up a panorama of distress that keeps my nervous sympathies unstrung from morning till night.

* * *

I want my dear friend Bergh to pay particular attention to a Mr. Canavan, a contractor, at West Thirty-sixth street. He is dragging long dirt carts just now with a regiment of horses fit only for glue. They have wens on their sides and legs; they have legs as big as barrels; they would start museums as curiosities.

These poor, stiff-legged beasts are prostrate on the frozen ground a dozen times a day. I keep away from the windows, but you can hear them floundering on the ice, and after the heavy fall the curses of the drivers and an occasional cry of pain from the poor nags makes very heavy the life of your

GIDDY GUSHER.

American Managers.

II.—WILLIAM E. SINN.

It may be assumed that the millions who dwell within sight of the shipping in the waters of Manhattan constitute the Metropolis of the Western World. Next to New York, the largest fraction in that population is Brooklyn, A leading theatrical manager in Brooklyn, and therefore a leading metropolitan manager, is Colonel William E. Sinn, of the Park Theatre.

Colonel Sinn was born in old, aristocratic Georgetown, D. C., but spent his early boyhood in Frederick, Md., where his father was prominent in politics and the law, and was an enthusiastic and influential Jackson Democrat. The elder Sinn was a warm personal friend of Old Hickory; stumped for him on occasion, and when the plums of office were ripe an Indian Agency became his portion. At the age of fourteen Sinn junior left Frederick for Baltimore, where he began business life in the dry goods line. Coming of age found him the silk buyer in one of the largest dry-goods houses in the Monumental City. Two years later he deserted dry goods for tobacco, and was the junior of a well-known firm in the leaf trade until the breaking out of the Rebellion. The fires of '61—Southern brand—warmed up his patriotism, and he would have gone South and joined the Cause had not Uncle Sam placed his hand upon his shoulder and conducted him to historic Fort McHenry. After a brief immurement in the fort that was star-spangled by Key, he took the oath of allegiance and gained his freedom. Young Sinn was keenly disappointed at his aspirations in the direction of Mars being thus early nipped, for he had been promised a Colonel's commission in the forces of the Confederacy. However, the title clings to him, despite the lack of spurs and accompanying glory.

In the Fall of 1861, Colonel Sinn and Leonard Grover opened a variety theatre at the National Capital, and in the following Winter the partners arranged with William Spaulding for the rebuilding of the National Theatre in that city. The house was opened in the Spring of '62. In the Summer of that year Colonel Sinn managed a circus in Washington. The firm also had a theatre at Alexandria. Those "war years" were very prosperous, for greenbacks and shinplasters were in plenty, and Uncle Sam's officeholders and boys in blue were liberal patrons of the playhouse. In the years '63 4 Colonel Sinn took a hand in operatic management, although he never became very prominent as an impresario. In the latter year he became lessee and manager of the New Chestnut Street Theatre, Philadelphia, conducting it for five years—the longest managerial tenure in the history of that not very fortunate house. For a season or so—'64-5—he managed the National Theatre, Cincinnati, and for six years, opening in the early Fall of '69, he was the successful manager of the Front Street Theatre, Baltimore. The year after the great fire he held the reins over the Globe Theatre, Chicago, where he made money and reputation.

Colonel Sinn's advent as a theatrical manager in Brooklyn dates from Feb. 1, 1873. He has been very successful in the management of the Park Theatre. The most select of Brooklyn's population are included in its clientele. Colonel Sinn is to-day one of the most popular men in the City of Churches. He is endeared to its people for his generosity in public and private charities. Plain and outspoken, he says what he means and means what he says. Never boastful, he still points with pride to the fact that in a quarter of a century of theatrical management he has never been sued by actor, landlord, printer or anyone in the remotest way connected with the theatrical business. Successful in his business through years of hard work, he is in turn zealously devoted to the interests of the profession at large. He is one of the Trustees of the Actors' Fund of America. At the last annual meeting he was unanimously re-elected to the Vice Presidency. Familiar with hard work from boyhood, Colonel Sinn is a kind and considerate employer. Aside from the Park Theatre, the Colonel has but one other theatrical interest. He is proprietor and manager of the road company playing the successful melodrama, Alone in London. During the tour of the company last season he wedded the handsome star, Miss Cora Tanner.

Colonel Sinn is tall and of commanding presence—a little inclined to port, but not portly. He bears his years lightly, in appearance and movement, there being no suspicion, except among "those who know," that he has turned the half hundred.

London News and Gossip.

LONDON, Jan. 6.

It was extensively put about in theatrical circles last Saturday night that the withdrawal of The Noble Vagabond from the Princess' was imminent. Some of the putters-about went so far as to say that negotiations were in progress for the revival of the Drury Lane success, A Run of Luck, at the Oxford street house. Others—and among this contingent may be reckoned a lessee who of all persons in the world might reasonably be supposed to know something in this connection—went a bit further and asserted that the arrangements for the transfer were all over bar shouting, or signing and sealing, and that A Run of Luck would be produced at the Princess' Theatre next Saturday night. Though, as may be judged from my last letter, I never anticipated for The Noble Vagabond anything like a lengthened run, I was certainly not prepared for so sudden a dry-up, especially at this time of year, when there is room and to spare for all sorts and conditions of shows, but particularly for thrilling and blood-curdling melodramas. Therefore I was not inclined to give much credence to the rumor. But this week it has been revived in another form, which is to the effect that Jones' play will be immediately withdrawn and that Wyndham has resolved to try a new melodrama "written by two young authors who have already achieved success in the domain of farcical comedy." Mr. Wyndham may or may not have resolved to do this, but I am in a position to state that The Noble Vagabond is to have a further trial—of a few weeks, anyway—and that the head and front of Mr. Wyndham's resolution is that he (W.) will not risk any more money over the piece. As a matter of fact I believe that a capitalist who has faith as well as capital has obligingly taken the responsibility out of Wyndham's hands. As to the new melodrama above mentioned, I suppose that will have to wait the result of the new trial. I am informed that the "two young authors" mysteriously referred to are Messrs. R. C. Carton and Cecil Raleigh, who wrote The Great Pink Pearl, which is in my opinion the cleverest and funniest piece of its kind that has yet been seen upon our stage.

* * *

Owing either to the vile weather, his liver, or the additional cares of management which he has lately taken upon himself, Wyndham has been laid up since Saturday, on which evening The Candidate had to be, at a moment's notice, substituted for David Garrick, The volatile Charles is, "by command" of the Prince of Wales, to play David Garrick before H. R. H.'s guests at Sandringham to-morrow night. He was wise, therefore, not to leave more to chance than was absolutely necessary.

* * *

Another new play by H. A. Jones is to be put on at the Haymarket on the 16th inst. It was originally intended to call this piece The Decoy—a title which has been already used. Jones having now discovered this, has changed the name to Hard Hit. I am told that the piece has been excellently staged, and that the management have great hopes of its success. Willard and Beerbohm Tree are in the cast. I wish Jones better luck at the Haymarket than he had at the Princess'.

* * *

The one dramatic feature of the week since the Christmas rush has been the return of Ellen Terry to the Lyceum stage, from which she had for some weeks been absent by reason of indisposition. Winifred Emery has been again playing Margaret during Our Ellen's absence, and playing it well. When Miss Terry made her re entry on Monday, she was enthusiastically welcomed, as is only natural. Faust is expected to continue its career until Irving and Co. are ready to sail for the States.

Last week I told you that the Drury Lane pantomime, The Forty Thieves, a vast and varied show, was ever so much too long. Since then Augustus Harris has cut, he tells me, about an hour and a half out of it, and up to the time of mailing was left cutting. Meanwhile he has issued a manifesto to the effect that in consequence of The Forty Thieves being equal to three pantomimes rolled into one, it has been found necessary to shorten certain of the less important scenes, notwithstanding their excellence, so that the performance may be over in good time. Other troubles besides those connected with cutting have beset the great Gus this week. His two leading ladies, Connie Gilchrist and Edith Blande (who recently married critic Austin Brereton) have been kept out of the cast through the terribly inclement weather of the past week. In consequence of this, understudy rehearsals have been rife.

* * *

Brother Charles Harris, hearing of Gussie's troubles in this connection, has summoned all his understudies at the Gayety, where Monte Cristo Junior is doing the best business ever done here at similar prices. It is thought that Nellie Farren, being fatigued by the extra day shows, will be too unwell to appear to-night. If so, Billie Barlow, the Carconte of the show, will figure as the bold E. Dantes. Fred Leslie's Noirtier is already the talk of London. It is a revelation in comic acting.

The adaptation of Le Bonheur Conjugal, which Edouin has had in hand some time for the Royalty, is by Ernest Warren, a playwright who is rapidly coming to the front. It will be produced, I am told, either on the 18th, 19th or 20th. Its present title is Our Wives, but as this is not a very novel name, I daresay it will be changed before the day of production.

* * *

The Covent Garden Circus, although it is giving a glorious show, is doing bad business, by reason, some think, of rivalry of the circus called Olympia, upon Addison Road, Kensington. Olympia, although somewhat out of the way, has certainly caught on.

* * *

A new eccentric comedy called A Glimpse of Paradise was tried at a hall up in the Wilds of Ealing on New Year's night. It was written by Joseph Dilley, who is chiefly known by his farce Chiselling, which had a phenomenal run at the Vaudeville some years ago, and is supposed to have brought in more money to its author by way of fees than any other farce has been known to do. Dilley is a graceful and fanciful writer, but he works better in collaboration, for proof of which I may instance his and Lewis Clifton's Tom Punch, also produced at the Vaudeville. A Glimpse of Paradise, although containing many excellent points, lacked the strength necessary for the regular stage. The chief male character was played by young Edward Emery, brother to Winifred and son to the late great character actor Sam. The leading lady was Lizzie Mulholland, the fine and large and bright wife of Thomas Burnside, well known on your side.

* * *

Mrs. Bancroft, who some time ago, as you well remember, renounced the stage, is to emerge from her retirement to play Nan in Good for Nothing at a Criterion matinee to be given on the 13th inst. in aid of the fund for the widows and orphans of the Lifeboat men who perished at Southport during the terrible gale of a few weeks back. Lovers of the stage will only be too glad to welcome the Marie Wilton of other days. George Giddens will be the Tom Dibbles. Still Waters Run Deep will also be played. In this the chief characters will be acted by Charles Wyndham, E. S. Willard, David James, Edward Terry, Lady Monckton and Mary Moore, who is Mrs. James Albery, you know. Toole will also look in and do something. If this bill won't draw a big house nothing will.

Wyndham is again rehearsing The Circassian, otherwise Le Voyage en Caucase. He thought of doing this at the Criterion last May, but suddenly found that the adaptation wanted re-adapting. Giddens has now the part for which the volatile Charles originally cast himself.

* * *

A Night Off, at the Opera Comique, is now picking up a bit, and the company, heavily handicapped as it is by being compared with Daly's crowd, is now playing well. J. D. Beveridge as the Barnstormer, Marcus Brutus Snap, is considerably ahead of Charles Leclercq, but the others, although bright and merry, are not up to the Daly crowd.

* * *

And now I must away to prepare to assist at Old Drury's Twelfth Night Festival, otherwise the cutting of the cake willed by the old actor, Baddeley, about a hundred years ago. At this show players, playeresses, newspaper-men and managers always have a high old time. To-night's proceedings promise to be even more so. Supper is booked for 1 A. M. More of this anon, also of Augustus' next year's pantomime, which is to be called The Babes in the Wood.

GAWAIN.

Professional Doings.

—Adelaide Cherie is visiting friends in Chicago. She will return to town shortly.

—W. A. Mestayer is hard at work on his new musical comedy, Tobogganing, which is to be presented next season. The scenery and mechanical effects have been patented. The second act will show a toboggan slide with an ice palace in the background. Down this slippery incline the sylph-like Mestayer will shoot on a genuine toboggan. Twelve weeks time has been booked for the piece at a theatre in this city.

—H. F. Gruendler, manager of the Lyceum Comic Opera company, has secured The Gypsy Baron and Nanon from H. C. Conred to play through the South. He will put a strong cast in these pieces and send them out next season.

—W. A. Whitecar has joined Manager Bidwell's stock company in New Orleans as juvenile man. He will remain there until Mr. Jefferson begins his Spring season.

—Louis Aldrich with My Partner has been meeting with emphatic success throughout New England. The business at the Howard in Boston was immense.

—Marion Manola and Carl Irving have resigned from the Casino company. After a few weeks rest in Detroit they will begin an engagement with a first-rate opera company. Mr. Irving writes that "unpleasantness" was the cause of the resignation of his wife and himself.

—Neil Burgess closed his season in Harlem on Saturday night. George E. Gouge, his agent, states that bad business, superinduced by a poor route and long jumps, was the cause. Mr. Gouge is looking for another engagement.

—Charles L. Andrews appeared one night last week in Binghamton, N. Y., as Ivan, in Michael Strogoff, on account of F. C. Bangs' illness, which necessitated several changes in the cast. Mr. Bangs is reported to have recovered from his painful throat affection and returned to the company on Monday at Youngstown, O. Mlle. Eloise has joined this organization for the rest of the season as premier danseuse.

—A telegram from A. B. Anderson, manager of Henry Chanfrau, states that that amiable young star closed his first week at the Avenue Theatre, New Orleans, to standing room, and began the present week with The Octoroon under similarly auspicious circumstances.

—Manager George M. Miller, of the Grand Opera House, Reading, Pa., is meeting with gratifying success in booking for next season. He has adopted a sliding scale of prices, with the average at 25 35-50-75 cents. The seating capacity of the Grand has been increased 150, making the total 1,350.

—Robert Downing opened to a packed house at White's Opera House, Detroit, on Monday night.

—The management of the Turner Opera House at Muscatine, Ia., has changed hands. B. Schmidt is now in charge. The Turner is a ground-floor house, seating 1,000, with a stage 30x60. Everything is new.

—The weeks of Feb. 7 and 14 are open at the Gillis Opera House, Kansas City, Mo.

—It is announced that Mr. Jake Tannenbaum, the Southern managerial magnate, has just entered the matrimonial ranks.

—P. R. Carll was dispossessed from his theatre in New Haven on Saturday night. Horace Wall is mentioned as his probable successor.

—B. C. Hart announces his new People's Theatre, Cleveland, O., as a popular price but not a ten cent theatre. It will hold $750 at prices ranging from fifteen to seventy-five cents. Manager Hart has already booked some of the best attractions on the road. The old People's Theatre will be turned into a museum.

—F. F. Proctor has leased the Academy of Music at Wilmington, Del., for a term of years. It will be overhauled, enlarged and otherwise improved. The opening will take place on Jan. 31, and popular prices will prevail.

—Manager Herman Nunnemacher announces that notwithstanding the drop in prices at all the other theatres in Milwaukee, the regular scale will be maintained at the Grand Opera House. He is rapidly booking the strongest attractions for next season.

—Manager Albaugh gives figures as to the seating capacity of the Holliday Street Theatre, Baltimore. The total is 1 748, and there is standing room for 1,000 more. The very cream of attractions have played at this house this season, and most of them are booked for next.

—The Broadway is a new theatre just completed at Long Branch, N. J. The seating capacity is about 900.

—A despatch to THE MIRROR, from Ottawa, Can., states that the Lyceum Theatre there, owned by the Canadian Institute, was burned on Tuesday. The house was leased for the season by Harry Lindley, who was playing an engagement there at the time of the fire.

—Ollie Redpath is to produce a new four-act comedy drama called Pert that has been written for her by Bob Watt. The first performance takes place on Jan. 27.

—Marlande Clarke, owing to trouble with the manager, George W. Mitchell, has been elected trustee of the Fortune's Fool company by its members, and he will continue in that capacity.

—C. R. Gardiner states that James Fort is no longer connected with the Zozo company in any capacity whatever.

—Frank Farrell is now the dramatic editor of the *Sunday Graphic* at Denver, Colorado.

—Gra. J. Henderson has pleased the management by his work in support of Marguerite Fish. Mr. Clarke is strengthening his company. He is negotiating for a date at the Bijou and the Union Square.

—The Chicago critics award high praise to Clinton Stuart's Faithful Hearts and Kate Forsyth's acting in it.

—Edward Kidder's On the Stage has made a hit in Brooklyn and Hoboken. The piece is described as full of jolly fun, and those capital comedians, Leon and Cushman, are excellently equipped with opportunities for laugh-making in it.

—Gwynne Cushman, who played Eily O'Connor in Williams' Colleen Bawn company last season, will appear as Maggie Ryder in Bertha the Sewing Machine Girl on Jan. 31, and for balance of entire season.

—The New Memphis (Tenn.) Theatre changes management at the close of this season. H. S. Taylor has the booking in hand for next season, and those having contracts for '87-'88 are requested to communicate.

PROVINCIAL.

BOSTON.

The second week of American opera by the National Opera co., at the Boston Theatre, included Aida on Monday and again on Saturday afternoon; The Flying Dutchman Tuesday, Lakme Wednesday, Lohengrin Thursday, Martha Friday, and the pantomime ballet of Coppelia to close the engagement Saturday night. Aida was staged in the grandest way—indeed, staged and dressed better than I ever saw it before. Fursch-Madi showed how true an artist she is in her Aida, in both singing and acting. Cornelia Van Zanten's Amneris was very strong and full of fire, though she seemed somewhat crude at times. The Flying Dutchman had an ideal cast, and seemingly could not have been bettered in this or any other co. The Senta of Emma Juch seemed to be, in reality, the Norwegian maiden in action and appearance; while the Dutchman of William Ludwig was weird and uncanny enough to strike the exact key. And what a Daland was Myron W. Whitney! Bluff, hearty, jolly, with a strong human heart in him, he looked the character every inch. And who will ever forget the steersman as long as they remember the opening song of William H. Fessenden! And no one can forget that song. The Lakme of Pauline L'Allemand was the same in its delicious charm of last year. The pretty Indian air sang by her and Jessie Bartlett-Davis haunts the soul when once heard, and they do sing it beautifully. Alonzo Stoddard did some superb acting as well as singing in character of the Brahmin priest. One of the things of the season to be remembered for a lifetime was the Elsa of Emma Juch. She seems to be fitted especially for the Wagner heroines. I do not share the Boston partiality for Lohengrin, but any one with a soul attuned to music must bow to some of the airs here, declamatory though they be, and love the glimpses of German mythology. Cornelia Van Zanten's Ortrude was superb, and made a strong impression in its dramatic opportunity in the second act. What a satisfying performance of Martha was given, and for the first time, by this co. Miss L'Allemand's Lady Harriet and Mrs. Davis' Nancy were very bright and piquant, and the former's singing of "The Last Rose of Summer" was marked with good taste and expression. The Plunkett and Lionel of Mr. Stoddard and Mr. Bassett were in good hands. Coppelia (a twin sister, in story, of Solomon's Pepita) afforded humorous possibilities that were made much of by the ballet, and, wedded to a poetic idea, afforded a most enjoyable evening. Marie Giuri's sense of humor is most delicious. Her awakening from an automaton to a human being was acted most cleverly, and betrayed the thorough artist in every respect, in what was left undone as well as in what was done. For instance, in these days of horse-play, how many artists (or authors, either) could have resisted having the automaton give old Coppelius a smart box on the ear during the nervous starts and moves of coming to life? I have become so accustomed to it that I more than half expected it. Giuri's valse of the automaton is enough to set an audience wild with merriment. Boston laughed, decorously, to be sure; but wait till New York sees this ballet. It will be the sensation of the season. It was something to get a large audience in Boston out to see a ballet, though. It was a success, though the furore that should have followed it did not come. But Boston was more than half conquered, and some day will crowd into the front seats with genuine enjoyment.

Helena Modjeska's repertoire for the week at the Hollis Street Theatre consisted of Mary Stuart, Daniela, Camille and Twelfth Night. And what a representative Shakespeare had! Her Viola was dainty and full of genuine poetic feeling throughout, while the numerous features of the play were in ample hands, the Sir Toby of William F. Owen, the Sir Andrew of Ian Robertson, and the Malvolio of Charles Vandenhoff being simply perfect. I think I never saw a better Sir Andrew. Grace Henderson made a dignified Olivia and Mary Shaw's Maria combined pertness and humor in just the requisite parts. But over and above all was the Viola, a personation worthy to rank side by side with Adelaide Neilson's.

May Fortescue appeared at the Park Theatre on Monday in Moths, and changed the bill on Thursday to Frou Frou, closing her engagement on Saturday evening by a presentation of Sweethearts and King Rene's Daughter. To say that she failed completely is to state a simple truth. She should stick to Gretchen by all means.

Patience was given a series of splendid performances at the Globe Theatre during the week with Geraldine Ulmar in the title role, where she renewed her former triumphs. J. W. Herbert was the Bunthorne and Courtice Pounds the Grosvenor, and they were both capital. Mr. Pounds by the way, was the original of the character when it was first given in London. Alice Carle's Lady Jane was excellent. On Friday evening, owing to the departure of Mr. Pounds and Miss Ulmar for London, their parts were sung by Roy Stainton and Helen Lamont with good success.

George W. Monroe, who made such a success with George S. Knight in Over the Garden Wall, appeared in My Aunt Bridget at the Bijou Theatre, and crowded the house nightly. It is an amusing affair and is played well, not only by Mr. Monroe, but by the people in support.

Held by the Enemy continues to large business at the Boston Museum.

My Partner was the Howard Athenæum attraction of the week, with Louis Aldrich in his well-known part.

One of the Bravest, a fireman's play of a realistic kind, with Charles C. McCarthy in the principal role, did a large business at the Windsor Theatre.

Resume: I saw Manager Isaac B. Rich, of the Hollis Street Theatre, in the audience at the Park Theatre on Thursday night, when Frou-Frou was presented by Miss Fortescue. He was accompanied by his recently wedded wife. Even the honeymoon is not all bliss, I thought, as I left at the close of the first act and looked back at him sympathizingly, in view of the four acts that were to follow.—Mrs. E. H. Clement (wife of the editor of the *Transcript*) gave a reception Sunday evening, Jan. 9, at which were present Modjeska, W. D. Howells, Ian Robertson and others.—May Fortescue received much quiet attention from Boston social circles, and was at Louise Chandler Moulton's reception Friday afternoon.—Gov. Ames occupied a box at the presentation of The Flying Dutchman.—Emma Juch was in a box at the presentation of Martha, and threw her corsage bouquet to Pauline L'Allemand, besides applauding liberally at the singing of "The Last Rose of Summer."—Keith and Batcheller received a handsome offer for their lease of the Bijou Theatre last week, but slept on it and concluded not to accept.—Preparations for Boucicault's new play are going on vigorously. It will be presented at the Hollis Street Theatre Feb. 6. Among the people already engaged are Georgia Cayvan, Helen Bancroft, W. J. Ferguson and D. J. Maguinness, which latter gentleman, by the way, was in the original production of the play from which this is re written, and which was given at the Boston Theatre in 1874. Mrs. Barry, L. R. Shewell, C. Leslie Allen and George W. Wilson were in the cast then.—The Elks' benefit will take place at the Boston Theatre Feb. 10.

PHILADELPHIA.

This has been the most uneventful week of the entire season, distinguished only by the pleasing monotony of full houses and large receipts.

The two weeks engagement of Edwin Booth at the Chestnut Street Opera House has terminated with a very substantial balance upon the right side of the account. It was from beginning to end an artistic success, and Mr. Booth's increase of reputation with the rank and file of theatre-goers gives promise of great results from his joint enterprise with Mr. Barrett next season. This week and next the Boston Ideal Opera co.

Adonis is a sort of fashionable craze at the Chestnut Street Theatre, and the many admirers of Mr. Dixey cast compassionate glances upon the unfortunate ones who apologetically confess that they have not yet see the performance. The prospects continue good for a profitable run.

Kiralfys' fine spectacle, The Black Crook, seemed only to grow in favor during its second and last week at the Walnut Street Theatre. It merited the excellent patronage. Mrs. Langtry follows for two weeks.

Annie Pixley, who appeared at the Arch Street Theatre in The Deacon's Daughter and M'liss, only proved that she cannot visit us too often. Her welcome is assured here, and, cordial as it is, she deserves it all. This week Salsbury's Troubadours will be seen in The Humming Bird. Louis Aldrich 24.

Indiana has disappeared from McCaull's Opera House after a very brief but very successful run, which looked as though it might have been indefinitely continued. Lorraine will be presented this week, with an excellent cast and with the fine surroundings and appointments for which this house is famous.

At the National Theatre The Streets of New York, with its realistic scenery and effects, was presented by George C. Boniface and a strong co. It was enthusiastically received. This week, Alone in London. The Two Johns 24.

At the Central Theatre the feature of the entertainment was the performance of Miss Dot D'Alcorn on Juleane's Electrical Organ. By means of an elaborate system of switchboards various mechanical devices were set in motion in different parts of the house. Bells, drums, tambourines and cymbals were heard at intervals; thunder rolled, rain pattered, lightning flashed and firearms were discharged. The effect was decidedly novel. This week Reilly and Wood's comb. The Meteors 24.

The original Little Tycoon co. has tried to woo the fickle jade Fortune at the Arch Street Opera House, but has not met with pronounced success. Business, however, is improving, and I hope to be able to announce better tidings. Mr. Brotherton, who has rented the house for a brief season, desired to change the name and call it The New Temple Theatre; but Manager Maher thought he had labored too long for the old trade-mark, and so the name remains as of yore.

Brief Mention: At Forepaugh's Theatre George Holland made a very pronounced hit as Lord Dundreary in Our American Cousin. His rendition of the part was excellent, and his support very good.—Carncross' Eleventh Street Opera House revived the Tycoon burlesque and presented several other entertaining sketches. The Toboggan Slide is announced for this week, and will, doubtless, be very funny.—The Lyceum Theatre opened 10 with Edmund Collier as Jack Cade, and during the week Virginius and Metamora were presented. The attendance was good all the week, I am informed, and Mr. Collier was warmly welcomed. The house has been wonderfully altered and improved, and certainly looks very bright and pretty.—The National Opera co. begins a return engagement at the Academy of Music 21.—Henry E. Dixey was the guest of the Journalist Club on Saturday night last.—Col. Frank Burr is about town a sadder and wiser man since his brief experience with comic opera. There was no go in Mizpah.

NEW ORLEANS.

What with pleasant weather and good attractions the theatres all did splendidly last week. At the St. Charles Bidwell's stock co. presented The Colleen Bawn with the following cast: Myles na Cappaleen, Osmond Tearle; Hardress Cregan, W. A. Whitecar; Danny Mann, Luke Martin; Kyrle Daly, Hart Conway; Father Tom, Charles Wheatleigh; Mr. Corrigan, Edgar Selden; Bertie O'Moore, J. Booth; Hyland Creagh, H. C. Brinker; Eily O'Connor, Minnie Conway; Anne Chute, May Brookyn; Mrs. Creegan, Isabella Waldron; Sheelah Mann, Pauline Duffield; Kathleen Creagh, Annie Sommers; Ducie Biennerhasset, Kate Barret. Osmond Tearle played the rollicking, jovial Myles to the life, and sang several songs in a most pleasing manner. W. A. Whitecar is the new first juvenile. He made his first appearance as Hardress Cregan and made a very good impression. As Danny Mann, Luke Martin was excellent. Edgar Selden was given his first opportunity to do something good. He made the most of it and brought out the character of Corrigan in all its vileness. Hart Conway and Charles Wheatleigh were well cast. Minnie Conway appeared as Eily. Emma Maddern's name should be there in large capitals. Miss Conway played Eily for two nights in the fore part of the week, when she was suddenly taken ill. Miss Maddern was then given the part at four hours' notice. I did not see Miss Conway, but I doubt very much if she did any better than Miss Maddern. Miss Conway recovered and resumed the part Friday night. May Brookyn was charming as Anne Chute. Miss Brookyn is not only a pretty woman, but a powerful actress. Her record thus far is splendid. Pauline Duffield was well made up and gave a mirth provoking portrayal of Sheelah Mann. Isabella Waldron, as Mrs. Cregan, was stately and dignified. Special scenery was painted by Prof. W. W. Fetters. The mechanical and scenic effects were well managed. Barton Hill is an excellent stage manager. This week the co. appeared in Blow for Blow.

Harry Kennedy's White Slave comb. concluded a most profitable engagement at the Grand Opera House last week. The receipts were the largest taken in by a travelling co. this season. The co. a good one. May Newman plays the title role. Miss Newman is very graceful and pleasing, but there is room for improvement in her acting. Frank Roberts was but fair as Clay Britton. P. H. Stich was brought out with all his eccentricities by Frank Drew. Marie Bates caught the true Southern spirit and gave a most amusing performance of Aunt Martha.

Henry Chanfrau did very well at the Avenue Theatre with Kit, the Arkansaw Traveller. Mr. Chanfrau, is handsome, a pleasing actor, carries a good co., is well managed, and as a consequence does well. On Friday night a special double bill was given, consisting of The Debutante, a one-act farce, and Kit. During the performance, Mr. Chanfrau was presented with a cane. He remains another week and produces The Octoroon.

Up to date we have had five minstrel cos., and they still keep coming. Baird's were at Faranta's last week. The performance was a rehash of the best points of the other cos. Charles Goodyear's "musical musings" was nothing more nor less than a steal from George Wilson. Business good. The co. remain another week and change the programme.

Jottings: Robinson's Dime Museum has some new curiosities in the curio-hall, and a new entertainment in the theatorium.—The Battle of Paris still remains, although it was threated with removal some time ago.—I have it from a trustworthy source that Kate Claxton, who is booked for the Grand Opera House this week, will not be able to fill the date. This will necessitate the closing of the Grand. Carleton's Opera co. comes to the Grand week after next.—The Academy of Music was closed last week. Roland Reed opens Sunday night in Humbug. Cheek will be given later in the week. Williams follows. Williams has not been here for a number of years. He was always very popular here and will doubtless do well.—Myra Goodwin and co. did not leave the city until Wednesday. An upset route was the cause. Miss Goodwin saw The Colleen Bawn Monday night.—H. C. Brincker, of Bidwell's Star Dramatic co., is from this city. Mr. Brincker has as yet had but little to do. His friends are anxious for him to be given something that has some talking to do.—The stock co. has Engaged in preparation.

SAN FRANCISCO.

JAN. 11.

That San Franciscans are just now in the very best mood, theatrically, is forcibly attested by the large attendance at all places of amusement. Edwin Thorne has made a positive hit in his well-worn, but nevertheless profitable, Black Flag, at the California Theatre, which, contrary to my expectations, but wholly agreeable to my desires, has packed the building to its ut most every night, and now enters upon a second week. Arrangements are pending between Manager Alfred Bouvier and Mr. Thorne for the production of a new play of Overton's to follow the Flag. The phenomenal run of Orpheus still goes on at the Tivoli. Besides Helene Dingeon, Mamie Taylor and Lottie Walton, I am pleased to announce two new favorites at this popular resort. They are Rose Emerson, who sings and looks so prettily the part of Venus, and Freddie Stockmeyer as Mercury. A musical extravaganza entitled Nemesis, and a farce, Goose and the Golden Egg, are fully rehearsed and will follow Orpheus, which is now in its fourth week.

The Howard Athenæum co. opened its second week last night at the Bush. Customary large house. Money has been declined at every performance thus far, and I will not be sorry to see the state of affairs continue. It is a combination of unquestionable merit, showing no weak spots. Leroux and Wilton are puzzling our prominent athletes as to how they do it. James F. Hoey bears a striking resemblance in style to our own Charley Reed. This of itself is sufficient to make him thoroughly enjoyable to a Friscan audience. Frank Bush thoroughly endeared himself to our fun-lovers last year, and his name was only a signal for everybody to rush for seats. Ira Paine is a capital shot, and his wife is a beautiful woman. The Abbott Opera co opened at the Baldwin last night in Traviata to a very large and well satisfied audience. There will be Saturday and Wednesday matinees, and the other operas this week are Bohemian Girl, Sonnambula, Carnival of Venice, Lucretia, Mignon and Mikado. Next week, Crispino, Trovatore, Bohemian Girl, Martha, Faust, Chimes of Normandy and Mignon.

Charley Reed and Alice Harrison introduced Little Jack Sheppard last night at the Alcazar, where 500 were turned away. Following is the distribution: Jonathan (Oscar) Wilde, Charles Reed; Little Jack Sheppard, Alice Harrison; Thames Darrell, Carrie Godfrey; Sir Rowland Trenchard, Frank Mordaunt; Mr. Wood, J. N. Long; Alleman, Charles Morrell; Kneebone, Annie Adams; Captain Cuff, Christine Smith; Ireton, Florence Roberts; Shotbolt, Eva Gordon; Arnold, Fanny Bowman; Gog, Little Tommy; Magog, Eva Giant; Winifred Wood, Miss Conchita; Mrs. Sheppard, Fanny Young; Edgeworth Bess, Ida Aubrey; Poll Stanmore, Ida Avery; Kitty Kettleby, Lorra Hollis; Mendez, George Osbourne; Joe Blueskin, L. R. Stockwell. Reed's reception was simply an ovation—a typical California greeting to an old friend, which means considerable. The affair went well. Nat Goodwin need have no fear as to its handling and its profitableness here. Alice Harrison was also warmly welcomed. Even her lullaby from Erminie, although out of her romping line, made a pleasing hit.

Drift: Aimee is ill and has cancelled interior dates.—Charlie Drew has seceded from the Carleton Opera co. and has come to live in San Francisco.—The Boston Weber Male Quartette may come to California.—Mr. and Mrs. Al. Hayman are looked for daily.—At the Oakland Theatre last week Dot Rossmore made her debut as Valentine in A Celebrated Case. She is said to be very beautiful and to possess much talent.—E. J. Buckley has acquired the coast rights to The Black Flag.—C. H. Rossback and George Wessells are now lessees of the Oakland Theatre, which they open with a stock co.—The Tivoli Baseball Club is the latest among the male talent of that theatre.—Billy Emerson is said to have under consideration an offer of $500 a week from Jack Haverly to join the mammoth minstrel co. now organizing.—H. J. Stewart, of Boston, has come to stay. His organ concerts are very swell affairs, and largely attended by the best people. He has associated himself with Signor Campobello for the purpose of opening a conservatory of music.—Arthur Branscomb is an invalid, resulting from an injury in jumping from the Lights o' London Bridge at Alcazar.—The *Mirror* is a clever little paper, which will be a future programme at both the Baldwin and California Theatres. I welcome your little namesake, and wish that it may grow to large proportions in size and influence.—Miss Isabel Morris leaves Saturday for Australia. Best wishes of many friends go with her. The McGibenys are in Oakland this week.—Carrie Godfrey, of the Sheppard party, at the Alcazar, is the wife of Mr. Thompson, late proprietor of the Thompson Opera co.—Herr Mitterwurzer's German co. played Carl Lauf's four-act comedy, Ein Toller Einfall—A Silly Notion—Sunday night, to a large audience at the Baldwin.—S. P. Coney's watchful eye keeps away those who delight to occupy seats at theatres which might otherwise be sold, and the consequence is that the Bush street house is as full of money as it is of people when the Boston specialists appear.—Mr. and Mrs. Weatherell (Emma Abbott), Charles and Mrs. Hall, Charles and Mrs. Reed and Alice Harrison attended Orpheus Friday night.—Joseph Grismer and Phœbe Davies follow Jack Sheppard at the Alcazar Feb. 7, after which comes Minnie Maddern.—Clara Morris replaces Emma Abbott at the Baldwin.—The McGibeny's were not successful at the Alcazar.—Edwin Thorne, Alfred Bouvier, Charley Reed, Isabel Morris, Alice Harrison, Mr. Weatherell, Ed. Stevens, Joseph Krelling, W. F. Rochester, George Wallenrod and Marcus Mayer attended the Wednesday matinee, and saw the Howard Athenæum party at the Bush.—Harry Deakin, of Japanese Village fame, is visiting the city and the theatres with his family. The next steamer takes them to Japan.—Mme. Smith, of the Tivoli, has gotten up some beautiful costumes for Jack Sheppard.—Harry Emmett was to have had a part in The Black Flag, but upon reporting for duty had "rushed the growler" sufficiently to disqualify him.—Sam Meyers represents Reed and Harrison's financial interests at the Alcazar.—Billy Emerson has been sued by five members of his late minstrel orchestra for about $100.—It is said Jeffreys Lewis will shortly play the leading role at the Bush in a new adaptation of Moths.—Reed wears Goodwin's original wardrobe as Wilde; so does L. R. Stockwell that of C. B. Bishop as Blueskin.—It is said E. J. Buckley and Theodora Roberts will take out a Lights o' London party under Sam Mott.—Rumor has it, that Gus Levick will create the leading male part in a new play called The Firebrand during the Clara Morris engagement at the Baldwin. Meantime he plays in Zitka at the Bush.—Marcus Mayer received a dispatch stating that Patti sang to $15,000 in the city of Mexico, Sunday night, it being the largest amount she ever received at any one performance. The Patti season is postponed here until Jan. 24.

CHICAGO.

Dellinger's new opera, Loraine, continued to please large audiences at the Opera House, and as the co. became more accustomed to the words and music a very smooth and enjoyable performance resulted. There can be no doubt of its success. This week, the young Irish comedian, W. J. Scanlan, in Shane-na-Lawn. Kiralfys' Rat-Catcher co. 24.

Held by the Enemy, Gillette's drama of war times, proved a strong, well-written and interesting play, and the Grand has been well filled at every performance. George Parks as Col. Prescott and Mr. McDowell as the surgeon were particularly good. Louise Dillon and Kathryn Kidder soon became favorites by their excellent acting of the two heroines. This week Hoyt's Tin Soldier. Miss Fortescue 24.

Fanny Davenport played to all the Columbia would hold. The excellence of the star, the reduced prices at the theatre, and the good theatre-going weather, all combined to make it a great week at this house. Miss Davenport's repertoire was given during the week. Her Beatrice in Much Ado and Rosalind in As You Like It were admirable, but the public seemed to prefer her in Fedora. The support was only tolerable. This week the same plays will be repeated. Richard Mansfield in Prince Karl 24.

Isenstein and Selig's German operatic and dramatic co. appears this week at McVicker's Theatre, The Mikado being the principal work. Next week the Lamb-Jordan-Price co. in On the Rio Grande.

Tony Hart and co. had only a fairly good week at Hooley's. The piece he appeared in is very tame and uninteresting. This week Kate Forsyth in Faithful Hearts. Rose Coghlan 24.

Herne's Minute Men proved an excellent attraction at the Casino for two weeks. The cast was strong, and each member seemed to work for the general effect. Aside from the acting of Katherine C. Herne as Dorothy, now so well known and appreciated, the part of Rachel Winslow, taken by Ray Briscoe, a young actress new to this city, was most worthy of praise. The co goes to the Windsor this week.

Clio had a prosperous week at the Academy. John L. Burleigh as Fabian giving a strong performance. This week, A Rag Baby.

Siberia drew large crowds to the People's, and the play was well acted and put on. This week Adonis, by the Night Owls Burlesque co.

ST. LOUIS.

The event of last week at the Olympic was Wilson Barrett in his repertoire. Good houses only ruled, with the exception of Friday evening, when Hamlet was the play. The house was packed. Mr. Barrett has been handled by the critics wherever he has appeared, but he impressed me as being a conscientious, if not a great actor. Miss Eastlake was at her best in the character of Ophelia, in which she often took the applause from Barrett. Charles Hudson as Claudius, Austin Melford as Polonius and Frank Emery as First Grave-digger, filled their roles acceptably. Held by the Enemy this week; Fanny Davenport 23.

The Carleton Opera co. had fair houses last week at the Grand, which can be partly accounted for by its being a rather early return engagement. Nanon was put on for the first four performances, followed by The Drum Major's Daughter and The Mikado. The last opera, although it had not been played often by the co., was remarkably smooth. The Ko-Ko of Charles H. Drew was one of the funniest I have ever seen. W. T. Carleton in the title role was the best in that part in my judgment. He acted the part well and his singing was clear and distinct. In fact all of the enunciation of all the principals was so free from mouthing that every word could be heard in the foyer. Effie Ellsler this week; Tony Hart in Donnybrook 23.

Frank Daniels and the Rag Baby had a very successful week at Pope's. There were very few changes in the cast from last season. Mr. and Mrs. W. J. Florence this week; Genevieve Ward 23.

Theatre-goers of a dozen years ago could be seen at the People's mingling with the large audiences that welcomed Frank I. Frayne in Mardo, the Hunter, last week. Frayne was leading man in the stock at Deagle's a number of years ago. The co. sustain their various parts well. Eugenie De Forrest specially deserves mention for her acting of Leonora. John A. Stevens this week.

W. H. Smith is always happy when he has a variety entertainment at the Standard; consequently last week the Australian Novelty co. made him smile by filling the house at each performance. Jockey Club Minstrels this week.

Cues: Mr. Short, of the Olympic, has fitted a comfortable place for the reception of tall hats, and Monday night the crusade against them will begin. The McCullough Club last Saturday produced a comedy adapted from the French, entitled The Portraits of the Marquis, and a comedy, The Medical Student, both the work of Mrs. Burton Harrison. The principal roles were sustained by Mr. and Mrs. W. Beaumont Smith, Mrs. W. Gallen, Guy Lindsley and Frances Conrad.—Mr. Thomas, of the Rag Baby, was here all last week.—An odd sight every pleasant day last week was Bessie Sanson, followed by a greyhound, promenading the thoroughfares.—Manager Short, of the Olympic, will take his annual benefit on Jan. 31.

CINCINNATI.

The Wall Street Bandit with Atkins Lawrence and Annie Boyle in the leading roles did not apparently meet with popular approval at Heuck's and the week's results were from a monetary standpoint not the most satisfactory. Annie Boyle's earnest work was the most enjoyable feature of the engagement. This week, M. B. Curtis in Caught in a Corner, followed 23 by W. J. Scanlan.

Salsbury's Troubadours in The Humming Bird closed at the Grand 15. The honors of the week were rather evenly divided between Nate Salsbury and Nellie McHenry. The skit is brimful of laughable situations and in the hands of the Troubadours is an assured success. This week Genevieve Ward in Forget-Me-Not, followed 24 by Wilson Barrett, 31 Edwin Booth.

Keep it Dark is about as clever an article in the line of horse-play comedy as has been seen here this season, and its week at Havlin's was marked by a profitable attendance. W. T. Bryant and Lizzie Richmond as Jasper Vaseline and Clementine Delancy respectively were notably good, and Lillian Ramsden's vocalism was liberally encored. This week Charles E. Verner in Shamus O'Brien. Pat Rooney in Pat's Wardrobe 23.

The frequenters of the People's Theatre were furnished with a very attractive vaudeville entertainment during the week by the Costello and Morosco specialty co. The leading features of the bill were Bessie Bell's songs, Van and Wilson in a lively sketch and the Shadowgraphs of Mason and Titus. This week the Rentz-Santley party.

Sensational drama, as depicted by the Stephens and Gray comb. had full sway last week at Harris' Museum. Without a Home constituted the programme until 13, when it was replaced by Saved from the Storm. The trained dogs found special favor in the eyes of the gallery gods. Both plays were very creditably mounted. This week and following, the Wilbur Opera co. in a round of comic opera.

Between Acts: Gus Koster, the well-known stage machinist of the Vine Street Opera House died of consumption in this city 11, aged 30 and was buried 14 from the Elks' Hall.—The Wilbur Opera co. is booked for a two weeks' stay at Harris' Museum.—Blind Tom the pianist will appear at Smith and Nixon's Hall 31.—The "Green" law enacted by Ohio's intelligent legislature 13 at the instance of the Law and Order League to abolish Sunday performances, punishes only the owner, lessee or person in charge of the entertainment and will to all intents fall as wide of its mark as all previous efforts in same direction. It is more than probable that the anxiously looked for person in charge will be solely conspicuous by his very absence or at all events he will occupy so retired a position that the Law and Order people will not be able to capture the infractor. However, the major portion of the local managers express their willingness to conform to the provisions of the law providing it is impartially administered, but one and all are opposed to the evident discrimination in favor of the concert halls displayed by Ohio's law makers. Manager Osgood, of Harris' Museum, argues that the measure will, if enforced, conduce to the profit of the saloonists without correspondingly improving the morals of Cincinnati.—Manager Rainforth, of the Grand, reasons from a different stand-point that the laws will not sensibly decrease theatrical revenue, since a person wishing to witness any particular play or attraction will readily find an evening's time to enjoy the performance and that the increased Monday and Saturday attendance will fully compensate for the enforced Sunday closing. The most formidable feature of the affair to the manager rests in the fact (deplorable though it be) that the ordinary citizen with his surplus currency conveniently at hand will on Sunday, no immediate attraction affording, dispose of his funds for liquid refreshments and later in the week, will be unable to visit the box-office and deposit his coin of the realm, for a gallery, balcony or dress circle seat. All of which goes to show that there are almost two sides to every theatrical question.—Jay Rial, business manager of Genevieve Ward is in the city.—The Three Black Cloaks will be the opening programme of the Wilbur Opera co. at Harris'.—Will Fennessy is making a success of the People's Theatre this season.—Bertie Damon, soubrette of the Keep it Dark comb attached the co's. effects 10 for $87.50 salary. The matter was afterwards compromised.—Billy Bowers, representing Charles Verner and Charles Mendum in advance of M. B. Curtis, were here during past week energetically booming their respective stars.—Edwin Booth is the attraction at the Grand for week of 31.—W. J. Scanlan, who has heretofore held forth at Havlin's institutes a new departure week of 24 by going to Heuck's.

BALTIMORE.

Everything here, theatrically speaking, is dull and dreary. The Langtry had a good week of it at the Holliday Street Theatre, and appeared in Wife's Peril and Lady of Lyons. The audiences were quite swell, and evidently went to see Mrs. Langtry, the beauty, and the gowns she wore, rather than the actress, for they applauded her upon her first entrance and when she appeared in a new costume, but the good points in the play went without a hand. For all this, though, she has improved since her last visit to us. She reads her lines much better, and is more graceful and easy on the stage. The supporting co was good. Charles Coghlan, however, was cold and frigid enough to make the chills run up and down one's spine. On Monday night Edwin Booth began his engagement in Richelieu to a large and cordial house. The repertoire for the week includes Hamlet, Fool's Revenge, Merchant of Venice, Taming of the Shrew, Othello and King Lear. Next, J. K. Emmet.

Rhea drew light houses at the Academy of Music last week. She gave two comedies that were entirely new to us, The Widow and Fairy Fingers, and with a good co. and effective stage-setting, but somehow or other they failed to catch on. This week the house will be given up to local attractions. Next, National Opera co.

An evenly good week was closed at Ford's Opera House on Saturday night, where Alone in London was the attraction. The play and the star, Cora Tanner, are the same as last season, and both seem to be favorites with the public here. Kellar made his first bow in this city to a packed house on Monday night. Next, Nancy and Co.

May Blossom, with Ben Maginley as Uncle Bartlett, filled Harris' Masonic Temple Museum twice a day last week. The good business done at this house is something remarkable. J. Z. Little in his version of The World is the current attraction. Next, Muggs' Landing.

At Kernan's Monumental Theatre Marinelli's Cosmopolitan Congress opened on Monday night with a big house, and gave a strong array of specialty artists in an attractive olio. Next, Lillie Hall's Burlesque co. In the Winter Garden annexed to the theatre the Vienna Ladies Orchestra still remains, and Rosa Lee has been engaged as vocalist.

Joseph J. Dowling and Sadie Hasson are drawing good attendance at the Front Street Theatre in Nobody's Claim. Next, My Aunt Bridget.

Special: The second of the season of Military Concerts was given at the Academy of Music on Monday night and was both a financial and artistic success. The band, under the skilled direction of Prof Adam Itzel, Jr., played delightfully, and the programme was an unusually attractive one. Edna Gray was the vocalist.—Prices have been raised for Booth's engagement at the Holliday Street Theatre which promises to be very brilliant.—The Baltimore Street Dime Museum, which was closed several months ago, has passed into new hands and will be reopened on Monday next.—Mrs. Langtry had several mishaps during her stay here. She sprained her ankle in stepping into her carriage in front of the St. James Hotel, and on Saturday afternoon left her diamonds in the carriage. Fortunately she soon recovered them and gave $50 to the driver who found them after he had returned to stable. At the matinee on Saturday Charles Coghlan was unable to appear, and one of the co. had to go on and read the lines of Claude Melnotte.

BROOKLYN.

Lawrence Barrett's splendid production of Rienzi, at the Park Theatre last week, attracted the audience it deserved. Throughout the week business was large. Rice's Evangeline came Monday evening; business was good. Next week, A Bunch of Keys.

Gillette's Private Secretary did fairly well at the Brooklyn last week. Arthur Rehan's co., in Nancy and Co., opened Monday evening. The co. certainly gives a pleasing and intelligent interpretation of the comedy. Lilian Olcott comes next week.

At the Grand Opera House Lost in London drew fair business. Edmund Collier played Metamora on Monday evening. The audience was of good size. Metamora will be played until Saturday, when Jack Cade will be put at both matinee and evening. Next week, Lights o' London.

Thus far the new departure at the Criterion has been most successful. The minstrel co. are now working together nicely, and the audiences are large and well pleased. There was a partial change of programme Monday evening.

At the Academy of Music Duff's Opera co. sang A Trip to Africa last week to respectable though not large houses. Ovide Musin announces a concert for Tuesday evening. Anton Seidl's orchestra will play and Mme. Trebilli will sing. The third Philharmonic concert will be given Saturday evening, preceded by the usual rehearsal on Friday afternoon. "Bob" Hilliard (upon what grounds is not stated) appeals to his friends to assist him at a benefit on the 27th. He promises a good bill, and the charitably inclined will doubtless respond liberally.

Sam Devere and his associates amused a succession of large audiences at Hyde and Behman's last week. They were succeeded on Monday evening by another strong co., headed by Thomas J. Ryan, and including Schoolcraft and Coes and Jeppe and Fanny Delano. Business was large.

Horace Lewis, in Monte Cristo, followed N. S. Wood (who played a very successful engagement last week) at the Standard Museum on Monday evening. A good sized audience was in attendance. Two Nights in Rome will be put on later in the week.

The business done by Leon and Cushman in On the Stage at the Lee Avenue Academy last week was only fair. Evans and Hoey opened Monday evening in A Parlor Match. The audience was of good proportions. Next week, Alone in London.

Blackmail, as presented by W. C. Cowper's co., drew very good business to the Novelty Theatre all last week. The first production in Brooklyn of A Wall Street Bandit occurred Monday evening. The house was well filled. Next week, Lost in London.

Fairly successful were Le Clair and Russell in A Practical Joke at the People's Theatre last week. Kelly, Murphy, Foster and Hughes' co. began a week's season Monday evening, and were greeted by a well-filled house. Popular prices will prevail at this theatre hereafter, a reduction in the rates taking effect Monday evening.

The Grand Museum did a good business last week, a fair specialty co. being the attraction. The young comedienne, Fanny Herring played Topsy in Uncle Tom's Cabin on Monday evening to the satisfaction of a good-sized audience. Later in the week this youthful artiste will essay The French Spy. Next week, His Sin.

PITTSBURG.

The Casino co., in Erminie, appeared at the Opera House during the week to crowded houses at every performance. Janauschek 17, to be followed by Edwin Booth, 24.

At the Bijou, Shadows of a Great City did a good week's business. Kate Castleton 17. Tin Soldier 24. three nights; Frank Mayo 27 three nights.

Hughe's American Novelty co., at the Academy, gave a very good show to large business. Hallen and Hart's Ideals 17, Si Perkins 24.

Harris did a large business with Chris and Lena. This week Under the Gaslight, to be followed by the Gray-Stephens co.

Family Musee: This is a new freak show which opened up at 101 Fifth avenue last week.

Items: The Mizpah Opera co. arrived in town, 10 from Chicago stranded, and were obliged to put up their trunks for railroad fares to New York.—Sam Reed, late with Annie Pixley, joined the Casino co here, 11.—A number of large theatre parties took in Erminie.—The first professional matinee in this city was given, 12, by Shadows of a Great City co. at the Bijou, and was attended by all the members of Erminie, Hughes' Novelty co. and the advance representatives of Kate Castleton, Janauschek and Hallen and Hart's.—Blind Tom was in town, 10.—The Fisk Jubilee Singers appeared at a Minor Hall, 13.—Prof. Gleason, horse educator, opened at the Grand Central Rink, 15, under the management of H. W. Williams.—During the performance of Shadows of a Great City, 11, in the scene where the two convicts escape from Blackwell's Island and are in the act of drowning a child, a lady in the audience was so carried away by her feelings that she sprang to her feet and cried: "No, and don't you let him either." The excitement was intense for a few moments.—George F. Moore joined the Hallen and Hart co. here, 17.—Alfred Joel, advance representative for Janauschek, was obliged to return to New York, 14, owing to an attack of malaria. During his absence Wesley Webber, manager of Helen Desmond, will act as advance.—An accident happened to one of the Sylvesters during an aerial trapeze act at the Academy last week which might have proved serious. During the act one of them fell a distance of fifteen feet into a netting, his shoulders breaking the brass chain guarding the footlights.—Wm. Emerson, formerly pianist at the old Sixth Street Museum, is lying at his home prostrated by a paralytic stroke.—The Hughe's Novelty co. has no date for this week.—Kate Fletcher and George D Chaplin, of the Janauschek co., were great favorites in this city during the stock days.—It is said that Manager Chalet's treasurer for the Opera House will be Charles W. Clifford of Allegheny.—Manager Williams, of the Academy, would like to have his house extend across the street to hold the people he is obliged to turn away on Saturday.—During Booth's engagement the prices will be advanced to $2 to the lower part of the house.—Charles P. Jefferson, manager Shadows of a Great City, left for New York, 14, and L. R. Shewell, the author, arrived in town same day.—Manager Harris is looking for a theatre in Chicago.

JERSEY CITY AND HOBOKEN.

At the Academy The Kindergarden, 13-15, to fair business. The co. is a good one, and the piece a melange of boisterous comedy, vocalism and clever specialties. Stanley Macy, George Bruening and Fred Mendoza were very funny. Laura Dinsmore did a neat Mexican dance, and the rest of the co. "got there just the same." Monday night, 17, E. E. Kidder's new farce-comedy in three acts, entitled On the Stage, was produced for the first time. It is a conglomeration of frivolity, mirth and music. The following is the cast: Kick, a call boy, Frank Cushman; Jonah Frost, a manager, W. Paul Bown; Herr Heinrich Pflagel, Will H. Mayo; Bolivar Brutus Brown, leading man, Russell Hunting; H. Q. Onion, Frank Emerson; Mrs Murphy, Daniel E. Lacy; Molly, Pauline Harvey; Marie Rich, Palma Schroeder; Daisy Cutter, Joey Sutherland; Pomona Potter Pommery, Leon. The impecunious manager houses his stranded co. in an Irish boarding-house until he can strike luck, which he does in the shape of a rich, stage struck young lady amateur (Leon). The second act shows the back of the stage with the different people in their dressing-rooms, and is the medium for many comic situations. The balcony scene from Romeo is given in the third act with two Romeos to the fore, which is very ludicrous. The skit is as good as the majority of its kind; it creates laughter, and thus fulfills its purpose. The costumes and stage settings were elegant. The co. is a well chosen one. Frank Cushman's musical voice has plenty of opportunities, while Leon's clever portraitures of the modern society girl never fail to bring down the house. Margaret Mather follows to 2.

Items: R. G. Morris was present the opening night of his play, The Kindergarden, and seemed to enjoy it.—Mr. Kidder was very fidgetty during the first production of On the Stage, but the noisy appreciation displayed by the "gods" brought a smile of contentment to his face.—Oliver L. Johnson, of the Hoodman Blind co., now playing in New York, called on me the other day, and I find him a very clever and agreeable young gentleman.

HOBOKEN.

Pretty little Marguerite Fish did only a light business at Wareing's Theatre last week in her new play, Our Wedding Day. The piece has been improved somewhat since its initial production, and I understand changes will be made in the co. It is finely mounted and costumed. This week Red-Letter Nights, under the management of Fred. Mordaunt. The cast comprises Claude Brooke, Edward Lestini, F. Long, Marion Fleming, and several other good people. Next week, On the Stage.

At Cronheim's a very good variety bill was presented last week, and drew crowded houses every night, and the evident signs of satisfaction by the audiences were very pleasing to the co. and the management. This week Micaliz opened to fair house. Next week Leonzo Brothers in a repertoire of five different plays.

Items: Mr. Cronheim informs me that he will enlarge his house in the Spring at a cost of about $10,000. In that case, he will be able to present any play on the road.—Francis H. Gradt has just completed some very handsome scenes for Cronheim's Theatre and is hard at work on some for Wareing's.—The Thalia co. presented The Merry War in German last Sunday evening to a crowded house at Wareing's.—Kit Clarke, Miss Fish's manager, speaks in very complimentary terms of THE MIRROR.—Mr. Wareing says he is very well satisfied with the results of his venture in the new house so far, and that he has some excellent bookings ahead. The old veteran, James Reilly, is now attached to Wareing's.—The first acts of Our Wedding Day and Red-Letter Nights are almost identical.

DETROIT.

At the Detroit Opera House Kate Forsyth was the attraction last week, opening in Faithful Hearts Tuesday evening, Monday being an open date. Miss Forsyth has surrounded herself with an excellent co., and although the plot of Faithful Hearts is not entirely original, smacking strongly of Camille; it is a play possessing strong situations, and the dialogue at no time lags. Miss Forsyth must be commended upon the rapid advance she is making in her profession, this really being her first starring season. Frank Losee, Henry Holland, J. H. Fitzpatrick, Lilla Vane, Ethel Greybrook and Virginia Thorne were all worthy of especial mention by reason of the excellent support they gave the star. On Friday night Marcelle, an entirely new five-act drama, written for Miss Forsyth by J. C. Roach, was produced, with Miss Forsyth in the title role. The play was voted a success. It gave the star an opportunity to display a higher order of emotional acting than she had been generally given credit for. Her support was all that could be desired.

White's Grand Opera House was occupied the first three nights of last week by Dan Sully in his latest play Daddy Nolan, which was not conceded to be an improvement on The Corner Grocery. It is, of course, the same style of play as the latter, introducing alternately, humor and pathos. Of Mr. Sully's abilities there can be but the one opinion—that he is a comedian of rare merit, as his ability to produce smiles or tears at will testify. Following Sully, Genevieve Ward played Stephanie in Forget-Me-Not for the first time in Detroit since her last appearance here in 1881. She was greeted by a fine house—thoroughly representative in culture and wealth. Miss Ward is a great favorite here and always receives considerable attention socially. Forget-Me-Not, like good wine, seems to improve with age, and to-day is more attractive and absorbing in interest than ever. W. H. Vernon, Miss Ward's leading man, as Sir Horace Welby, completely obliterated from memory the efforts of his predecessors in this role. Of Miss Ward herself criticism would seem superfluous, so satisfying and perfect is she in her world-renowned impersonation. Last evening (Saturday) The Queen's Favorite, a new play, adapted from the French of Eugene Scribe, by Sidney Grandy, was produced. The play itself is open to the criticism, that there is a decided lack of action, and the comedy element, which even the ever brilliant dialogue cannot entirely overcome. Again it is a two-part play, the co. being entirely subservient to the two principal characters of the Duchess of Marlborough and Henry St. John, as interpreted by Miss Ward and Mr. Vernon, respectively. The performance of these two great artists was a treat long to be remembered.

Ranch 10 was the attraction at Whitney's, and as usual drew out enormous crowds, as this Opera House has invariably done since it first opened to cheap prices.

Items: Robert Dowling and co. entire week at White's. J. W. Ransone in Across the Atlantic entire week at Whitney's. The latter half of week at Detroit will be taken by Keep it Dark.—The Elks' benefit occurs Friday afternoon at White's. Manager White has tendered the use of his theatre free, and a great time may be expected. Manager Blanchett takes a box, and the whole house will probably be sold before the doors are opened.—It is a fact generally to be regretted that Managers Whitney and White are not the best of friends, and do not hold each other in the highest esteem. That Manager White should be deemed as an intruder by Manager Whitney is not just, as there should be room for both; that Manager Whitney should be considered boyish and unbusinesslike by Manager White is inconsiderate, for were it not for Whitney's efforts to sustain two opera houses in the past, Detroit would have always remained the theatrical graveyard it was looked upon twelve years ago. Competition is the life of trade, and I should be greatly pleased to see these two gentlemen bury their differences and shake hands over the chasm. In assuming the responsibility of acting as correspondent for THE MIRROR in this city, I desire to place myself on record in regard to what the different theatres should expect from me. Fortunately I am endowed with sufficient worldly goods to enable me to be perfectly independent in the matter of admission, and shall in future, as I have always in the past, attend such performances as interest me and shall endeavor to criticise all such fairly and honestly, whether a private box is occupied by me at the expense of the management or my season's pass (which Managers Whitney, White and Blanchett courteously tendered me without solicitation on my part) is not recognized at all. I have the highest personal opinion of the three gentlemen named above, who manage the three opera houses in this city, and trust that no utterances of mine will change the respect I am led to believe they have for me; but if unbiased opinion and fair criticism (as it

may appear to me) at any time displeases them, I can only refer them to the statement frankly given here.

CLEVELAND.

Lotta put in a week at the Euclid Opera House, opening opening 10. The Park Theatre was closed during the past week, but reopened its doors Monday night, when A Night Off was presented. Week of 24, Effie Ellsler. Pat Rooney played to crowded houses all week at H. R. Jacobs' Cleveland Theatre. At the same house this week, Taken from Life. The People's Theatre had a drawing card last week in Hallen and Hart's Specialty co. Romany Rye this week. Louis James and Marie Wainwright appears in the legitimate this week at the Euclid Avenue Opera House. Amberg's Thalia Opera co. week of 24.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): The Marge Opera co. of New Orleans in Lucia di Lammermoor 10; large audience; performance grand. Bandmann-Beaudet co. 11-12; fair business.

Personal: Oliver Hagan, now with Bandmann, and formerly THE MIRROR's representative here, played the co. here for his own benefit, assuming the roles of Romeo and Mercutio in Romeo and Juliet. He was enthusiastically received. Papers spoke highly of his efforts and predicted a bright future.

MONTGOMERY.

Montgomery Theatre (Jacob Tanenbaum, manager): Janish presented Princess Andrea 11 and Violets 12 to very large, critical, enthusiastic and fashionable audiences. She was repeatedly called before the curtain. She will play Lenora in return engagement in about two weeks. Kate Claxton presented the Two Orphans to a crowded house 14.

ARKANSAS.

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): Louise Rial in Fortune's Fool 13. Miss Rial gave a superb performance. Will S. Marion, as Jack Thornton, was good, and Marlande Clarke as Richard Daracott deserves especial mention. Good house. Patti Rosa co. 14-15; good performances. Rosa is a favorite here.

TEXARKANA.

Ghio's Opera House (J. E. Reilly, manager): Little Nugget co. played to fair business 11, giving first-class performance. Sissons and the Comical Cawthorns very good.

LITTLE ROCK.

Opera House (George H. Hyde, manager): The Little Nugget co. played to good business 8-10. Louise Rial appeared in Fortune's Fool 11; Called Back; both performances were attended by large and appreciative audiences. Will S. Marion shared the honors.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): The Emma Abbott Opera co. opened its second week 3, in Il Trovatore. Packed house. Miss Abbott was seen at her best and was repeatedly encored. Mignon was presented 4, The Bohemian Girl 5 and Sonnambula matinee—all to very large audiences. Faust was the attraction 6, and the house was filled to overflowing by the largest audience ever assembled within its walls. Crispino was given 7 with one act from Norma. Carnival of Venice 8, matinee, and Mikado evening.

COLORADO.

DENVER.

The Florences circuit tour was a successful closing to a very profitable Colorado engagement. These artists are thought much of in this State, and never fail to capture the mighty dollars when they favor us with a visit. Mr. Florence was especially favored with social attentions here. One night he was the guest of the Colorado Division of the Travellers' Protective Association, where I was introduced to him. The entire co. was in town Saturday 8, after doing the towns, and left next day for the East.

The Grismer-Davies co. closed a successful week of Mr. Grismer's dramatization of Conway's Called Back night of 8 at the Tabor. 'Tis seldom a play of this style will run here a week and meet with success. It was worthy the patronage, however, for the piece is strong, and acted by a thoroughly competent co. The troupe is now on the Leadville circuit, and then goes to 'Frisco, where a six weeks' engagement will be played, beginning in February.

The Kiralfys, fresh from a "phenomenal engagement in 'Frisco," began a four nights and matinee of Enchantment Wednesday night. The curtain didn't rise until 9:40, owing to the co. being snowed up between Cheyenne and here. The audience represented too many dollars to dismiss. It was a monument of patience throughout the tedious wait. Perhaps the reason it kept so quiet was the music furnished by a band of cowboys, with musical instruments, from Dodge City, Kan., who came here to participate in the inaugural ceremonies. Of course the laws of time detracted materially from the merits of the performance. It's quite pretty—the scenery, and the specialists do their turns with their accustomed cleverness. The brothers have been real liberal with Denverites this season, having given sixteen performances up to date, 14, and in turn the people haven't allowed the gentlemen to get ahead in liberality. Theodora, with Olcott, cancelled week of 17. Aimee week of 24. Hanlons week of 31.

Small Talk: I wonder if Buffalo Bill has heard of the Cowboy Band of Kansas. I imagine it would astonish the New Yorkers. The "terrors" appear in full regimentals—guns, hats, leather breeches, etc. Miss O'Connor, of the Grismer Davies co., was the guest of her aunt, Mrs. Stocking, in California street, during her stay here. She will return after the Coast tour of the co.—The death of the German actor, Heinrich Doeblin, occurred here lately. He had a wide experience on the stage, and is said to have been once in a co. that was organized expressly to afford pleasure to the Czar of Russia. He was quite aged.—Manager McCourt has returned from a pleasure trip to Chicago. I liked Phœbe Davies more than a little. Her voice is of the quality one likes to listen to.—Young Edward Eilsner is back from his trip with some co. in the East. He started out with the Wodiska troupe when the season began. He possesses some ability.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The Wages of Sin, by Maubury's co. 11-12. Audiences light, but the players appeared to give satisfaction. Misses Baker and Wardell played the leading female roles to advantage, except in the rough-and-tumble, hair-pulling scene, which was ludicrously overdone. For three days, including matinee, opened 14, Zozo engaged the attention of the regulars. Business might have have been better, but the weather was bad.

Carll's Opera House (P. R. Carll, manager): Frank Mayo, 14, essayed D'Artagnan in The Three Guardsmen. Mayo is a good actor and brings us most happy reminders. The co. is open to criticism on several grounds.

Grand Opera House (G. B. Bunnell, manager): Dick Gorman, in The Hand of a Friend pleased well filled houses last week. His specialties were cleverly brought out.

American Theatre: Two cos. filled out the last seven days, and female minstrels called out the usual muster of men 'bout town. The house is closed this week.

Items: The following notice relative to Carll's Opera House I clip from the *Sunday Register* of the 16: "NEW HAVEN, Conn., Jan. 15, 1887.—To all persons whom it may concern.—Please take notice that the undersigned having under foreclosure proceedings acquired title to and possession of the property known as the Carll Opera House, all arrangements for renting the same must be made with him, and no contracts made heretofore by Peter R. Carll, are of any validity as against the property unless ratified by ALVORD E. WINCHELL." The *Register* goes on to say: "Mr. Carll's friends still hope to effect a satisfactory settlement, and they are endeavoring to raise the necessary funds. Whether they will succeed in doing so remains a question for the immediate future to answer."—On Friday last a benefit was given by Manager Bunnell to George H. Adams the employe who was seriously hurt (it was thought at first fatally). Had not the weather been stormy, the proceeds would have been considerably larger.—On Thursday next the American Opera co. present Faust. The prices range from one to three dollars. The sale of seats opened on Monday morning 17. On the preceding Thursday four days before the sale began the line began to form and at the time of writing (Sunday evening) about fifteen have places. As may be readily imagined, the air is almost blue.—Amateurs have just received permission to present Esmeralda.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): The second subscription concert of the Walter J. Hall series was a grand success 11. The artists were the Dudley Buck Quartette, Mons. Ovide Musin, Adolf Hartdegen, Florence Tyler, all of New York and W. J. Hall of this city. Hartdegen is a great artist on the 'cello. Mons Musin is the very best solo violinist that ever delighted an audience here. The singing of the Dudley Buck Quartette was very fine. Walter J. Hall played Saint-Saens' Rhapsodie spiritedly and brilliantly. The house was large and select.

Theatre Belknap (C. J. Belknap, manager): Return of the Kindergarden 10-13; big success. Business over $1,100. Specialty business. 14-16; Dan Hart, Billy Wilson and the Morris Sisters were the principal attractions. The Morris Sisters are a genuine novelty. With their long white hair, fine forms, elegant costumes, and great musical talent, they are the best attraction in their line we have ever seen.

Compliments: Stage-manager Costello, of Belknap Theatre, was presented with an easy-chair by the attaches of the house. It was a complete surprise, but he recovered sufficiently to gracefully respond.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Edith Sinclair in Box of Cash 10-11, to small house. Frank Mayo in Nordeck 13; fair house at advanced prices. At regular prices house would have been filled.

DANBURY.

Opera House (F. A. Shear, manager): Balabrega, magician, assisted by Emma Lynden and several very good variety people, gave very pleasing performance to good houses 13-15.

MERIDEN.

Opera House (T. H. Delevan, manager): Charles Maubury, supported by Etelka Wardell, gave The Wages of Sin 10, receiving merited applause. Business light owing to a stormy night. Starr's Comic Opera co. entertained good houses. The Baron 11, Princess of Trebizonde 12, Mascotte 13, Golden Hen 14, Olivette 15. Good 10-20-30 opera co.

MIDDLETOWN.

McDonough Opera House (A. M. Colgrove, proprietor): Dick Gorman's Conrad 8; poor business. Rushed the play off in an hour and a quarter and skipped. Lester and Allen's Minstrels 13; good show to fair house. Edith Sinclair in A Box of Cash 14; poor house; 15, fair business. Good play; fair co.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, managers): Kellar had a good week's business, notwithstanding a number of local counter-attractions. Louise Pomeroy opened a week's engagement 17; fairly good house.

Grand Opera House (J. K. Baylis, manager): John T. Raymond gave his new play, A Woman Hater, 15. While it is not nearly so good as many of his former plays, it is very funny, and kept a large audience in good humor. Lights o' London 21-2, followed by Maude Banks, 24, for a week, in a round of popular dramas.

DISTRICT OF COLUMBIA.

WASHINGTON.

Robson and Crane drew good houses at Albaugh's last week in Merry Wives of Windsor. She Stoops to Conquer was given Saturday night to a fine house. This week, J. K. Emmet; Next, John T. Raymond.

The Boston Ideals closed their second week at the National with Martha. Business only fair. This week, Annie Pixley in The Deacon's Daughter. The Kirmes, for benefit of Homeopathic Hospital, 24-6. Haverly's Minstrels 27-9.

The World drew good business last week at Harris'. This week, One of the Bravest. Next, Under the Gaslight.

Lillie Hall's Burlesque and Fannie Bloodgood's Specialty co. this week at Kernan's in Oxygen.

Gibson and Ryan in Muldoon's Picnic at Dime Museum.

Items: The Symphony Orchestra Concert at Congregational Church, 14, was delightful. The orchestra embraces a number of Prof. R. C. Bernay's pupils—ladies, young girls and boys—and reflects great credit upon their leader. Agnes Huntington was in splendid voice, and received a perfect ovation. She was recalled again and again, and received a number of beautiful floral offerings. I got the dates a little mixed last week. The L'Allemand-Musin concert takes place 19. The Aztec Fair is postponed until next week.—May Waldron, of the Robson and Crane co., with her sister, went sight-seeing every spare moment. She was much pleased with Washington, and Washington was much pleased with her Mrs. Page. She was not in Stoops to Conquer, but saw the play from the front. All of the Ideals not singing in Martha were also present. Selina Fetter was very pleasing as Mrs. Ford, and Miss Hardcastle. Little's World co. will open the Ninth Street Opera House at Kansas City, March 14.—Mrs. Speaker Carlisle invited quite a "goodly companie" to the Riggs last Monday to hear Mr. Eugene Ashton read. Mr. Ashton comes from Louisville, has had some stage experience, is very pleasing in appearance, and has a musical, well-trained voice. His selections were admirably read. Mrs. W. T. Brooke, formerly Miss Goode, of Virginia, sang several songs very sweetly.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Oliver Byron, 13, in The Inside Track: large and well-pleased audience. Kate Byron as Jerry, the rag merchant, was exceptionally good, and Fred. Warren as Jim kept the audience in continuous laughter. Support excellent.

Items: J. H. Alliger, Mr. Byron's press agent, informed your correspondent that their Florida tour has been a great success throughout.—E. E. Zimmerman, manager of James O'Neill's Monte Cristo co. is in town.—Manager Burbridge has organized the Florida State Theatrical Circuit. It will go into effect next season, and will comprise about a dozen of the largest town.

PENSACOLA.

Opera House (W. W. Potter, manhood): Baird's Minstrels gave an excellent entertainment 8; everything being new and fresh. Large audience delighted with the performance. The Bandmann-Beaudet co. played Romeo and Juliet to a very small audience 10, and on account of sickness of some members of the troupe the result was not satisfactory.

GEORGIA.

BRUNSWICK.

L'Arioso Opera House (Glover and Whittaker, managers): Louise Balfe in Dagmar, 8. Bad weather had some effect on attendance, but the fair audience were delighted. Miss Balfe secured the premier place among favorites who have visited Brunswick. Florence Gilmore, 24-6.

ATHENS.

The projectors of the new opera house will break ground as soon as the weather permits. They propose to erect a structure with all the accessories of a first-class place of amusement.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): Rentz Santley Burlesque co 10 in an olio of specialties closing with a burlesque entitled Our Minnie. The women are neither pretty nor shapely, and the burlesque is very silly. Sandford and Wilson in their old negro act, and Valjean, the juggler, are the features. The orchestra is fair, but the singing is something very bad. Mixed Pickles to a packed house 13. We had a large merchants' complimentary banquet and ball on foot, which had attracted a large number of visitors, and the attraction reaped a harvest, and deservedly, too.

COLUMBUS.

Operg House (Theodore M. Foley, manager): After a lapse of several weeks the doors were thrown open to a very large crowd to see the Rentz-Santley exhibition, which, judging from the applause, proved very satisfactory. Another large house 10 greeted Janish in Princess Andrea. Audience highly pleased. Kate Claxton gave The Two Orphans to a satisfactory audience 12. Janish plays a return engagement 24. Mixed Pickles. 20; Oliver Byron in The Inside Track, 22; James O'Neill in Monte Cristo. 29.

MACON.

Academy of Music (H. Horne, manager): A very large audience greeted Kate Claxton in The Two Orphans 10.

Personal: M. H. Warner, advance for Robson and Crane, was here 10-11, billing Comedy of Errors for 29.

ILLINOIS.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): A select audience of musical critics heard Kate Bensberg 10-11; second visit. As Maria Dolores in The Sleeping Queen Miss Bensberg was perfectly at home. Her sweet soprano, musical as the warbling of a song-bird in its forest home, entranced all who listened. As Marguerite in Faust she was even more attractive. The lady was well supported. The performance given by Stetson's Uncle Tom's Cabin Co., 12, was very poor indeed.

Items: Robert Bensberg, manager of the Bensberg Opera Co., will shortly add a chorus. It is in rehearsal now.—L. W. Washburn, manager Uncle Tom's Cabin co., met with hard luck in St. Louis. His pet bloodhound was killed and another pretty badly used up in a general dog fight.—Ed Murphy, the comedian, is taking a month's vacation, and is visiting his many friends in Springfield. He will shortly join the Keep it Dark Co.

KANKAKEE.

Opera House (F. Swannell, manager): Wilson's Dramatic Co. reopened this house 10 with A Leap for Life; good business; low prices. On Tuesday and Wednsday evenings Queen's Evidence and Silver King were produced to standing-room only. Ezra Kendall 20; A Brave Woman 24.

ROCKFORD.

Opera House (C. C. Jones, manager): Effie Ellsler as Bessie Barton in Woman against Woman, small house, 8. Hyers Sisters in Out of Bondage, fair house, 12. Only a Farmer's Daughter, small house, 14.

PEORIA.

The Grand (Lem H. Wiley, manager): Rose Coghlan and co. gave an excellent performance to a large and appreciative audience, 12; The Lady of Lyons was the play. Frederic de Belleville did not appear in Miss Coghlan's support, as advertised. Miss Coghlan came before the curtain after the second act and said she was sorry to disappoint them, but, for reasons she left unexplained, the gentleman was not with the co. A. S. Lipman assumed the part of Claude Melnotte.

STREATOR.

Plumb's Opera House (J. E. Williams, manager): A fair number of musically inclined people turned out 12 to hear Mme. Rive-King in Grand concert. Her wonderful power over the piano created great enthusiasm.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Maggie Mitchell in Little Barefoot drew a very large and fashionable audience 14.

QUINCY.

Opera House (P. A. Marks, manager): The Kate Bensberg English Opera co. scored a brilliant success 13; large and appreciative audience. The performance opened with the second act of Martha and closed with Balfe's one-act opera, The Sleeping Queen. The singing of Miss Bensberg and Pauline Montegriffo was very pleasing, and brought forth several encores. The costumes were both elegant and rich.

Dots: Manager Marks, of the Opera House, has instituted a new feature. He gives six attractions for $2, the first of which was given by the Kate Bensberg Opera co. This "Elite Home Course," as he styles it, has given satisfaction so far.

INDIANA.

INDIANAPOLIS.

At the Grand: 10, Georgie Melnotte's Jockey Minstrels opened to a light house, and so continued 11, when the engagement closed. To say that show was tart would but poorly express it; not from any individual inferiority, but from one grand and glaring whole. The "Black Prince," John Alexander, may travel for a short time on his $500 sealskin coat, but that glory will early fade. Eben Plympton, in Jack, opened to a fair house 13, and closed the week. The play is a new one here, and our theatre-goers are chary of a new piece. It is a bright comedy, with a nice share of pathos and sentiment. The Jack Beamish of Plympton is clear and thorough, and he was favored with frequent recalls, a favor rare in Indianapolis. Charles Kent, as Noel Blake, is not the regulation villain, and though he is very English, the part was well rendered, and as well received. Josie Hall won sympathy by the way she complied with rigid society rules. Tony Hart, in Donnybrook Fair, 20-23. Rag Baby 25.

At the Museum John Ransone has played to good houses all week. The reported "burst" in Cleveland last week was an invention of the enemy.

The scheme for the reopening of the Zoo has matured, and it will be now run as a ten-cent circus. The people who are backing it are T. V. Cook, formerly of the Cook Comedy co; Frank R. Carter, R. S. Terry and somebody formerly of Sells' Circus. No liquors will be sold. The attractions secured are of the best. A large ring will be made, where riding may be done.

Blow Shots: Lifford Arthur, ahead of Marie Prescott, aspires to anything other than a professional press worker. He knows his business, however.—Sam Cooley, who was a member of the W. H. Riley band, has returned home. He reports a cut in salaries, and he was the only one who would not stand it.—Doorkeeper Lynch, of the Grand, has been presented with a gold-mounted umbrella.—Eben Plympton was compelled to use local dog talent during the date here. Death has claimed his former pet.—It was reported here that Julius Cahn would retire from advance of the Plympton co.—The Haseman Journal Co. now has in press "The List;" which will be a complete roster of all the organized companies, with play, star, proprietor, manager and agents. It will be the same as that of last season, and will be issued and revised quarterly. Circular letters were addressed to all managers of houses in towns of over four thousand in the United States and Canada, asking for information regarding the cos. that were to appear at the respective houses during January, and about 2,000 have responded.—At the Museum, week of 17, Chris and Lena—P. F. Baker co.—C. A. Burt is in the city doing advance.—John E. Ince does not show to the advantage in Jack that his admirers here would like to see him. Wonder if Ince remembers his last appearance here, when his attraction, Pop, was hissed because it was so bad!—Milton Nobles gives Martin Golden quite a "roast" in last week's MIRROR. This much can be said to Mr. Golden's credit: Few of the more pretentious cos. pay their bills with more regularity.—The entire orchestra at the Grand were crowded into a small dressing-room during the second act of Jack, and if the trombone made any false notes it was because the drum was in his way.—The early presentation of Erminie by the Lyra will be a society event. The parts are all well cast.

MADISON.

Grand Opera House (Foster and Marks, managers): The Gilbert Comedy co closed week 8; packed houses.

MICHIGAN CITY.

Opera House (Weiler and Giest, managers): Graham-Earle co. opened for a week 10 in The Danites, giving a change of bill nightly and playing to crowded houses.

LOGANSPORT.

New Opera House (William Dolan, manager): Charles E. Verner played to small audiences in Shamus O'Brien and His Last Legs 12-13. Both pieces fairly played and audiences half satisfied.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Prince Karl 12; large audience; very well pleased. A Pair of Kids 21; Dora Wiley Opera co. 24, week.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Conried's Gypsy Baron co. packed the house 11; the S. R. O. sign was out half an hour before the curtain rose. The co. filled all expectations and presented the opera with splendid scenery and costumes and strong and well-drilled chorus. The Female Jockey Minstrels, with lots of paper out and a big street parade, only succeeded in drawing a fair house 12. The co has but little talent, and gave a meritless variety show. Margins, the new play by C. C. Brown, of this city, was produced for first time 13; fair house. The author, in good plot and situations, tells the old story of speculation and ruin, woman's fidelity and man's villainy. The play, however, needs considerable pruning, altering and eliminating to make it a success.

Item: For the first time in a Terre Haute theatre, the ladies of a party that attended Gypsy Baron removed their headgear upon taking their seats.

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): Hoodman Blind drew large audiences 14-15. The play gave the best of satisfaction, and of the cast B. F. Horning as Jack Yeulett, C. H. Bradshaw as Ben Chibbles and Stella Rees as Nance and Jess are worthy of commendation. Maggie Mitchell, an old Fort Wayne favorite, delighted a packed house 12 presenting Fanchon.

IOWA.

IOWA CITY.

Opera House (J. N Coldern, manager): Duprez and Benedict's Minstrels presented a fair programme 11, drawing a large house at low prices.

KEOKUK.

Opera House (D. R. Craig, manager): Nothing last week. The disbanding of several companies and the changing of routes by others has left the local management in a bad plight. Muggs' Landing (no star announced) 20. Only A Farmer's Daughter 24. Kate Castleton in Crazy Patch Feb. 10, and Hedley and Harrison's Silver King, 11.

Benefit: Another benefit performance is to be given to-morrow (Friday) night for Charles Jordan, late with the Cattle King co. Jordan has been here several months, a sufferer from rheumatism, and is without means. A monster concert programme has been arranged, with all the prominent local talent in the bill. Committees of ladies have sold tickets in the streets, and a handsome sum will be realized.

DES MOINES.

Grand Opera House (N. W. Moore, proprietor and manager): Rose Coghlan, in Lady of Lyons, was greeted by a large and refined audience, 10.

Personal: John McCauly, our young tenor, has joined Powers' Ivy Leaf co.

DAVENPORT.

Opera House (Howard Burtis, proprietor): Ezra F. Kendall's Pair of Kids, 10; good house. There is a decided improvement in Mr. Kendall's acting since his last appearance here a year ago. Rose Coghlan in Lady of Lyons, 11; fair business.

Personal: Frederic de Belleville, of the Coghlan co., was taken ill at Des Moines and went through this city to Chicago without stopping. His part was ably taken by A. S. Lipman.

KANSAS.

TOPEKA.

Grand Opera House (J. M. Barron, manager): Fisher-Hassan Comedy co. in that laughable absurdity, A Cold Day 11-12. The piece has been seen here before, and is too well known to need criticism. The co. is an exceedingly competent one, comprising such well-known people as Frank M. Wills, Perkins D. Fisher, Julian Barton and Marie Heath. The audiences were very large, and generous in applause. Gypsy Baron 28-29.

Crawford's Opera House (L. M. Crawford, manager): Everybody's favorite, charming little Lizzie Evans, in Fogg's Ferry and Seasands, to her usual large business here 14-15. This star is one of the best drawing attractions in Topeka, and deservedly so, as she is not only a most clever little lady herself, but always surrounds herself with an excellent support.

Gossip: Your correspondent has waited for some time before advancing an opinion on the present manager of the Grand. But in view of the most excellent results of his administration, it is but just to say that he is unquestionably the most genial and competent manager the house has had. He has put up storm-doors, increased the corps of ushers, perfected the heating apparatus, and chosen his attractions so well that he has never had a bad house. He is withal a writer of no mean ability, and his tribute to the memory of the late John E. Owens was one of the best of the many I have seen in print. Mr. Barron is a keen judge of men and picks his assistants with rare discernment. He is ably assisted by George G. Brooks, who formerly "held door" for Library Hall, and who is unquestionably the smoothest man with the pasteboards in Topeka.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): Lizzie Evans appeared in Seasands to a large audience, 10. Miss Evans is a comedienne of high standard, and is ably supported.

FORT SCOTT.

Opera House (W. P. Patterson, manager): The last night of the Arion Bell-Ringers engagement 8 drew the smallest house of the season.

LAWRENCE.

Opera House (J. D. Bowersock, proprieter): Florence Bindley in Heroine in Rags was greeted by a good-sized audience 12. The support is good and the play throughout was highly satisfactory. Miss Bindley is a young and charming actress, and has made a decided hit in our city. She is sure to make herself a favorite wherever she may appear.

Itemt: Harvey H. Thompson and Irene Rockwell, who support Miss Bindley, are to be united in marriage at Des Moines, Feb. 5. The ceremony is to be performed before the audience and after the evening entertainment.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): McFadden's U. T. C. co. to light business 7-8. Cold weather kept many away. Lizzie Evans in Fogg's Ferry pleased a large audience 12. Miss Evans is a great favorite here, and always draws well.

MAINE.

PORTLAND.

Theatre: Wilson and Rankin's Minstrels and the worst blizzard of the season got here together 14. The house was chilly, the light dim and fitful, and a small audience smiled grimly over the moth-eaten jokes and quietly giggled over the few that were new. George Wilson, albeit a little seedy, was the feature of the show, and his recalls were numerous. Carl Rankin becomes tiresome. The Pavenellas were clever, and Doyle's clog dancing good.

City Hall: A large and most appreciative audience greeted Sol Smith Russel and his clever co. 13, in Pa. The piece is good, Russell very funny, and the applause merited and hearty.

Items: William M. Bradley, prince of story-tellers, and a most successful lawyer, does one of the principal parts in Papa Perichon 20.—J. L. Tryon, formerly correspondent for the Boston *Record*, has been appointed to the position of night editor of the *Argus*.—The Boston Symphony Orchestra and Myron Whitney are the attractions in the next Stockbridge.

LEWISTON.

Music Hall (Charles Horbury, manager): The popular young actress, authoress and poetess, Ullie Akerstrom, drew crowded houses last week. On Friday night, in the midst of the most terrific storm of the season, the house was packed to see Miss Akerstrom in her new drama, Rera, the Gypsy's Daughter. It is a play very similar to Fanchon, and gives Miss Akerstrom full scope to exhibit some really fine acting. It was the first production on any stage, and passed off smoothly and without a single hitch.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Moore-Vivian co. in Our Jonathan 10; fair house.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): The Devil's Auction, 4, repeated former successes, and filled the house. Mme. Selika, 6, sang beautifully to small house. Rose Bush and Mrs. E. T. Shermen added to the pleasure by fine elocution and singing.

News and Gossip: The big-hearted manager of the Devil's Auction co. took an immediate interest in THE MIRROR's plan for raising funds for the memorial monument and said he would see every member of his co. He thinks there is no doubt of success. The professionals are mostly away from home, but your correspondent will do what he can to help along the cause.—The wife, child and servant-girl of Manager Bancroft had a very narrow escape from death last week by asphyxiation from coal-gas, while the genial Frank was in Boston on business.—The Beane-Gilday co. are at the People's this week and doing very well.—Colonel Thomas L. Parsons, well known as a travelling manager, has taken charge of the new Wamsutta Hall at the North End, and is running entertainments at low prices.

LYNN.

Music Hall (James F. Rock, manager): Emma Juch, assisted by Annie Coffin, reader; Leopold Litchtenberg, violinist, and the Ruggles Street male quartette, of Boston, comprised the people who appeared in the fifth entertainment of the star course 10. It was the musical event of the season, and the house was full to overflowing. Sol Smith Russell in Pa to a fair-sized house 11. Wilson and Rankin's Minstrels gave a first-class performance to an appreciative audience of limited numbers 12. Tony Denier's Humpty Dumpty troupe 15; big house at popular prices. The co. is stronger than ever, and the specialties alone are worth the price of admission. A matinee was given in the afternoon for the little folks.

Items: The annual benefit of the Music Hall ushers will take place April 15. Fred. Bryton in Forgiven will be the attraction.—Manager Fred. Berger is a very pleasant gentleman to meet.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Although the worst of weather prevailed, and a toboggan slide was opened last week, Helene Adell's first appearance here proved so successful that a return engagement is talked of. The week's repertoire included Moths, A Night in Rome, The New Magdalen, Engaged, The Rainbow, Our Boys and The Colleen Bawn. Manager Walsh deserves much credit for the way in which the pieces were staged, the only cheap thing being the scale of prices. As Eugenia De Mornay in A Night in Rome Miss Adell is at her best. Sara Lascelles, Estelle Gilbert and Oscar Eagle shared the honors. T. P. and W. 21.

The Musee: Norman and Cone's co. in The Silver King 10-12, Lucky Ranch 13, Danger Signal 14, Leprehaun 15. Fair business and satisfaction. This week, Rich, Wells and Co.'s All Star Minstrels.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Fred. Bryton was suffering from a severe cold 11-12, but large audiences applauded his earnest work, and he had several recalls. I miss the statuesque Ethel Brandon, of last year's cast, and Geoffrey Hawley's conception of the villain was decidedly better than the present incumbent, whose extravagant gestures and strides were at times ludicrous. Murry and Murphy 13; standing room only. Hazel Kirke finished the week to empty benches.

BROCKTON.

City Theatre (W. W. Cross, manager): Wilson and Rankin's Minstrels gave a good performance to a fair house 11. The Devil's Auction was presented very satisfactorily before a large 15. Martinetti, the Snows and the Lorellas are all worthy of special praise.

LAWRENCE.

Opera House (Win G. Merrill, manager): Frederic Bryton in Forgiven 13. A year ago Mr. Bryton made his first appearance in our city to an audience of twenty-five people. Friday night he was greeted by a large and appreciative audience.

Item: T. A. Sweeney, agent for the Murray and Murphy co., was in town last week.

SALEM.

Mechanics Hall (Andrews, Moulton and Johnson, managers): Wilson and Rankin's Minstrels gave a very good entertainment to fairly good house 13. Fred. Bryton and co. presented Forgiven in good style to a good-sized and well-pleased audience 14. Wages of Sin 20.

MILFORD.

Music Hall (George G. Cook, manager): Sol Smith Russell in Pa 10; good house, good performance. Devil's Auction 14; good house; good entertainment; specialties, scenery and stage settings fine.

TAUNTON.

Music Hall (A. B. White, proprietor): Devil's Auction 13; big house. Co. large and good. Scenery very fine.

Items: George Cahoon, for eight years usher at Music Hall, has resigned, having accepted a position as drummer for one of our large manufacturers. He has the well wishes of a host of friends.—Ignacio Martinetti, of the Auction, received a royal welcome. He was for many seasons with Denman Thompson and is well known here. His dancing is as nimble as of yore.

FITCHBURG.

Opera House (F. A. Currier, manager): Frederic Bryton in Forgiven 10; fair house.

WORCESTER.

Theatre (Charles Wilkinson, manager): Bennett and Moulton's Comic Opera co. all last week. The Mikado (without orchestra), Chimes of Normandy, Queen's Lace Handkerchief and Olivette were given to crowded houses. Mr. Baker, the manager, says that business this season has been the largest since their organization eight years ago. This week The Drummer Boy, by Post 10, G. A. R. T. P. W. Minstrels 22. Modjeska 24. Stetson's Opera co. in Princess Ida. The Mikado and Patience 25-6. The reappearance of Mr. Stetson's attractions will give pleasure to our theatre-goers. Miss Murphy, the leading soprano with Bennett and Moulton's co., was so ill while here that she was unable to appear in the last two operas. It is throat trouble.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Devil's Auction attracted a large audience 12.

Central Musee: Lang's Comedy co. in Scheming have well pleased large audiences last week. This week Edith Sinclair's Comedy co. in A Box of Cash.

Items: If the Central Musee managers would furnish their patrons with programmes it would make the performance more interesting.—Thomas Kelly resigned as usher at the Academy 12 after a service of ten years.—Frank P. Ford, a member of the profession, has been visiting here during the week.

MICHIGAN.

LANSING.

Opera House (M. J. Buck, manager): Hoodman Blind 13: well received. Many members of the Legislature were present.

PORT HURON.

City Opera House (L. A. Sherman, manager): W. J. Scanlan in Shane-na-Lawn drew a large and appreciative audience 12. He won the hearts of all by his fine singing.

ANN ARBOR.

Hill's Opera House (A. J. Sawyer, manager): W. J. Scanlan, with a very good co., presented Shane-na-Lawn to standing-room only 13.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): The Tavernier Dramatic co., with Ida Van Cortland in the leading roles, played to fair houses, and gave good satisfaction 10-14. Ivy Leaf, 15 and matinee, to good business.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Kate Forsyth in Marcelle 10. Fairly paying house; W. J. Scanlan and Shane-na-Lawn 14: large audience. I was informed that it was the largest of the season here.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Joseph Murphy 10-12 and matinee, presenting Kerry Gow and Shaun Rhue. Good houses. Mr Murphy was, as usual, very pleasing. Belle Melville is an actress, and met with reserved favor. Ella Baker and Alfa Perry were painstaking and therefore praiseworthy. Fantasma 13-15 and matinee, drawing good houses. Fantasma is an attractive spectacular piece and was finely put on; scenery and appointments excellent. William Hanlon, Kate Davis, Julia Miles, Little Aimee, Alice and Frances Hanlon and Alex. Zanfretta were excellent. Rose Coghlan 20-22.

Olympic Theatre: Attraction week of 17, Star Calliope Quartette and a very good line of specialties.

Items: At the Dime Museum John T. Kelly's Comedy co. was a drawing attraction.—At the Stadt Theatre there is a good German co. giving Sunday performances.—Mme. Rive-King gave piano recitals 4, assisted by Henrietta Schubert in vocal selections at the Hotel Ryan, to a large and select audience, matinee at the music rooms of Peterson and Blakie 5; attended by a large number of St. Paul musicians.

MISSOURI.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Kate Bensberg Opera co., 12, in The Sleeping Queen and second act of Martha; delighted audience. Miss Bensberg has an unusually sweet voice, which she uses to good advantage, and she is ably assisted by Pauline Montegriffo, contralto; Ed. Knight, basso, and Ross David, tenor.

SEDALIA.

Opera House (H. W. Wood, manager): The Golden Bell Comedy co., ostensibly from Omaha, and consisting of Frank Calbert, John Cassidy, Annie Whitney and Mabel Pearl, is experiencing a rocky engagement 13-15, with Saturday matinee. On refusal of the local manager to share with them, they rented. The first night the receipts were not sufficient to cover that night's rent, and the local treasurer in the box-office: second night attached for printing; denouement twelve hours after the time this letter has to be mailed. Mattie Vickers comes 20 in Cherub.

ST. JOSEPH.

Tootles' Opera House (R. S. Douglas, manager): The intense cold did not prevent goodly audiences from greeting the Rag Baby 7-8. Original Old Sport and Handsome were in the cast. Minnie Maddern 24, Gypsy Baron 26-9. Howard Specialty co. 29.

Mention: The business at Tootle's for past six weeks has been unusually good, and St. Joseph has given better average houses to good attractions than any city on the Missouri River.

MISSISSIPPI.

NATCHEZ.

Opera House (F. M. Swan, manager). Hicks and Sawyer's Colored Minstrels 12-13 to good and sympathetic audiences.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Joseph Murphy drew good houses 6-8. Star fine; support only fair. Herrmann 10-11; large and interested audiences. Clara Morris 19-20; Hanlons 21-22; Conried Opera co., 24-25.

People's: Walter's Comedy co., return engagement, week of 10; good business.

LINCOLN.

Opera House (Fred. Funke, manager): Rag Baby 4; standing-room only. Naiad Queen rest of week; big houses. Mr. and Mrs. W. J. Florence 11; large and select audience. Herrmann 12; good business. Storm-Beaten 25-6; Howard Specialty co. 28; Minnie Maddern 21.

People's Theatre: Re-engagement of Edmund Clifford week of 10. Last three nights of first week and first three nights of second week to fair business. Georgie Hamlin 17, five nights. Arion Glee Concert 22.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Mr. and Mrs. W. J. Florence appeared 10 in Mighty Dollar to a large, fashionable and well-pleased audience. On the Rio Grande 20.

Items: Assistant Manager David Taggart departed 11 for Crete, Neb., where he meets the Gaiety Theatre co. and manages them in a six weeks' tour through this State and northern Kansas. Your correspondent is under obligations to Manager Taggart for favors.

PLATTSMOUTH.

Waterman Opera House (H. A. Waterman, manager): Mattie Vickers delighted good sized audiences 12-13 in her impersonation of Jacquine and Cherub.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager) Sol Smith Russell in Pa, 14; good business despite the most disagreeable storm of the season.

Items: B. W. Kleibacker in advance of Bristol's Horse Show has been in town for the past week.—Wilson and Rankin's Minstrels, 20, Bristol's Equescurriculum, 24-26.

MANCHESTER.

Opera House (E. W. Harrington, manager): Murray and Murphy, in Our Irish Visitors, pleased a good house, 14.

NEW JERSEY.

ELIZABETH

Temple Opera House (A. H. Simonds, manager): McNish, Johnson and Slavin's Minstrels played to a full house 10. This being Johnson's home, and as he is a member of the Arthur Kull Boat Club, a good house and a warm reception was assured. The jokes were new, the singing good, and from the manner in which the audience applauded, there could be no doubt of the success of the minstrels as vocalists and fun-makers. Agnes Herndon, in The Commercial Tourist's Bride, drew a very large and fashionable audience 15. Although a stranger within our gates, Miss Herndon was given a hearty welcome, and speedily won upon the audience. As Violet Granville Smith, the tourist's bride, she made a distinct hit. Support fair, in fact I might say good, considering that this was only the third or fourth presentation of the comedy.

NEWARK.

Miner's Newark Theatre: Marguerite Fish appeared in English, the piece being Our Wedding-Day. The work is well done and the situations well arranged. Miss Fish, as the heroine, scored a big success, and is all that was promised of her. The piece is well adapted to display her versatility and talents. She is a bright actress, a good singer, a very graceful dancer, and has an excellent stage presence. During the play she appears in five distinct characters, and each is given with a clear-cut conception and artistic finish. Sidney Drew, as Lord Abercrombie Dahlgreen, an English swell, made a hit. The rest of the cast was fair.

Grand Opera House: This opened Monday night under the management of H. R. Jacobs, to a large audience, at cheap prices. Blackmail was the opening attraction.

TRENTON.

Opera House (John Taylor, manager): McNish Johnson and Slavin's Minstrels entertained a large audience in capital style, 11. The Leslie Gossin co. played a very successful engagement at low prices, 13-15, giving good satisfaction. Aronson's Casino Opera co. in Erminie 21-22, Frederic Bryton 28, Evans and Hoey 27, Kellar 26.

PATERSON.

Opera House (H. C. Stone, manager): The [illegible] in Vecation, drew only fair houses, 10-11. [illegible] good sleighing hereabouts. McNish, Johnson and [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramati Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - JANUARY 22, 1887.

MIRROR LETTER-LIST.

Archer, H.	Lewis, Richard
Armand, J.	Lesseneer, E.
Ashlie, Carrie	Litta, Louise
Bingham, Marie	Lindsay, J. S.
Barrill, Robert	Le Grand, Almy
Barry, Edwin	Lindsay, J. S.
Bowser, Charles	Ludovici, L.
Brigham, Marie	Mort mer, Charles
Bonner, Marjorie (3)	Morris, Ramsey
Burton, Marie (2)	Mauley, F. L.
Burns, M.	Mathews, Fannie
Blanchard, G. A.	McLellan, H. R.
Carleton, William	Mason, J. B.
Chase & Bernard	Morgan, W. A.
Corbyn, Sheridan	Marston, F.
Claxton, Willie	Miller, H. (2)
Crane, S. M.	Mariot, N.
Couldock, Charles W.	Miln, Geo.
Cline, Abbot	Newton, Ira
Chatterton, M. Josephine	Noxon, Libby
Claxton, Kate	Owens, E. A.
Cotton, Miss	Olmi, Geo.
Clevis, Lillian	Percy, Arthur
Carey, Edna	Percy, E. Stanhope
Clarke, M.	Periman, L. H.
Callahan, E.	Parker, Albert
Dana, Newton	Pierce, Mary
Deegan, C. W.	Patterson, Isaac
De Bang, J.	Rentfrow, J. N
Daymond, Joseph	Raymond, Flit
Deland, Herbert	Russell, J. H.
Eldridge, Charles	Richardson, Hattie
Fisher, H. G.	Roach, J. C.
Green, James F.	Stuart, A. H.
Gerard, Marie	Solomon, Abe
Golden, R.	Sears, R. A.
Gilliam, James	Sausse, P.
Green, M.	Sullivan, E. J.
Gray, Ada	Sambrook, J.
Graham, J. A.	Sanford, J. L.
Hall, Edith	Stevens, J. A.
Hilford, Marie	Strong, F. L.
Hirshberg, W. H.	Solomons, M. J.
Herrmann, Prof.	Stephenson, Mabel
Hopper, Charles	Speck, S. H.
Hosmer, Alice	Saxton, M.
Hamilton, Nellie	Terry, W. O.
Haynes, Marie	Tanner, R. E.
Hyde, Walter	Thurman, R.
Hoey Geo	Teegarden, W. A.
Haywood, Mrs. Josie	Tuthill, Ben
Jackson, Bella	Trember, Miss
Jones, Frank	Warren, Fred.
James, Howard	Winter, Annie
James, Louis	Whalen, J. E.
Joyce, T.	Wartegg, E. H.
Johnson, C. A.	Williams, H. W.
Knight, E. N.	Webb, E. B.
Kennedy, John J.	Yearance, Frank

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

A Splendid Showing.

If the profession and its friends continue to subscribe toward THE MIRROR Memorial Monument Fund with the hearty liberality and promptness that they have manifested during the past two weeks, the entire amount needed will be secured by the middle of February. Judging from the results chronicled elsewhere in this number of THE MIRROR, we cannot be accused of being unduly sanguine if we express the belief that that expectation will be realized.

As will be seen by the more than generous response our appeal has already met with, the members of the profession and the readers of THE MIRROR generally enter heart and soul into the plan for erecting a memorial above the dead in the Actors' Fund plot at Evergreens Cemetery. Inside of a fortnight nearly one-half of the sum called for has been cheerfully contributed. Think of that! The achievement is unprecedented in the annals of subscriptions for similar objects. Heart, hand and purse have met our appeal, alike of the great and of the humble.

Actors and actresses have come forward in numbers, individually and by companies. Among the latter are John T. Raymond and company; Fanny Davenport and company; R. B. Mantell and company; the New York Casino company; Tony Pastor's company; Margaret Mather's company; Kate Castleton and company; Edward Harrigan and company; Cora Tanner Sinn and company; We, Us & Company; Ullie Akerstrom and company and the Romany Rye company. There are many more to hear from, including several of the local stock companies.

The managers' names on the list include Messrs. Palmer, Miner, Sanger, Albaugh, Knowles and Morris, Hanley and Sanderson. The example of Messrs. Knowles and Morris is particularly notable—they headed a handsome list that comprised donations from every one of the employes of their Brooklyn Grand Opera House.

Let the good work go on. We hope that we shall have as glorious an account to present next week as we have been permitted to give this week. The profession may rest assured that our efforts will not be relaxed until this good work is completed. From the splendid co-operation the stage-folk are extending, the completion is by no means so far off as it looked when the matter was first taken up by this journal.

The Newspaper Insect.

Mr. William Winter, one of the oldest and best known of the dramatic critics of this country, has been Hawthorneized, and he is now playing the Lowell role to an unknown Bohemian who came to interview him on Bohemia in New York and then misrepresented him. Against all this Mr. Winter protests with vigor and with justice in a letter published in the *Tribune*. He points out in his own biting way that Bohemian tattle is a stale and unprofitable thing and that he doesn't deal in it. He draws himself up with pride and disgust and says virtually that he is a man of letters, and those people on the press who value him mainly because he once drank beer at Pfaff's had better let him alone.

We quite agree with Mr. Winter. If a man's idle hours of relaxation are the only things to be remembered and talked about, some of our best workers will have to hang their heads.

But this itching craze to exploit the empty side of actors' and writers' lives is one of the symptoms of the times and belongs to the new sensational order of journalism. Mr. Winter has a recognized, place among the poets and literary men of America. His "Ballad of Constance" will live as long as anything of Longfellow's. His English letters are models of dainty and tender thought in the purest English and his dramatic criticisms, however much we may differ in opinion, are tributes to our best actors that have not been matched in rhetoric here.

To this man, who has some allowable pride in his work, the new order of reporter comes with the plea of his father's acquaintance, and begs Mr. Winter to narrate his beer-drinking experiences, his knowledge of the *demi-monde* and his memories of hot whiskey. Then when Mr. Winter explains that it is an unprofitable and unsavory task, the reporter makes up his own story.

The newspaper of to-day fairly reeks with this injustice, and no one is so helpless against it as the popular actress. Mrs. Langtry had her private letters opened by the enterprising newspaper man in St. Louis. Miss Mather has caught him listening at her key-hole. It is only when men like Lowell or Winter fall into the snare that the victim turns with a pen in his hand and impales the newspaper insect.

Personal.

CAZAURAN.—A. R. Cazauran has made a dramatization of Ohnet's new book, "Comtesse Sarah," for Fanny Davenport.

MINER.—In the latter end of January Harry Miner and his family will start on an extended tour through the South.

SMITH.—John P. Smith has been appointed general representative to superintend Actors' Fund benefits outside of New York.

WED.—Frank McKee, advance agent of the Tin Soldier company, and Isabelle Coe, acting member of that organization, were married in Chicago on Sunday last.

MANSFIELD.—Richard Mansfield's tour in Prince Karl continues to be one of brilliant and uninterrupted success. Mr. Mansfield is making money and widening his reputation.

VAUGHN.—Theresa Vaughn, of the We, Us & Co. party, will leave for Italy in June, at the close of her present season, to complete her musical studies. She expects to appear in grand opera next season.

KEENE.—T. W. Keene will be seen in New York in May, supported by the Boston Museum stock company. Next season he will tour the country as in the past. All this if present signs do not fail.

CAMPBELL.—The picture of Evelyn Campbell on our title-page gives an idea of the beauty of that young English actress. She is clever and talented, and her work has been highly commended by the press on the other side. Miss Campbell is travelling at present with Edwin Arden's company.

LENNOX.—Walter Lennox, Sr., calls attention to a typographical error in the Giddy Gusher last week that mentioned him as the author of the compromising letters to Jeffreys Lewis. Mr. Lennox is naturally annoyed at this mistake, as he is a middle aged, eminently respectable man of family. The name should have read Walter Dennis.

BURKE.—John M. Burke is in Washington explaining to statesmen the happy condition of the Indians at the Wild West show. Congressman James stirred up the wrong passenger when he got after John Burke, and it would not surprise knowing ones to see the Major bring the entire Senate and House over on a tour of personal investigation.

DE BELLEVILLE.—Frederic de Belleville says that he did not swear at Rose Coghlan on the stage, as alleged by that actress. He adds that his friends need no denial of this from him. Miss Coghlan, he further states, took the part of Claude Melnotte from him, and he, as her leading man, owed it to himself to resent her action and withdraw from her support.

BRISCOE.—Ray Briscoe, leading juvenile in Herne's Minute Men company, is Katherine C. Herne's understudy. Last week, in Chicago, Mrs. Herne was taken ill, and Miss Briscoe was called upon to play the leading role of Dorothy Foxglove. Mr. Herne and his company were treated to a delightful surprise and heartily congratulated the young lady on her very successful effort.

BRYTON.—Fred. Bryton was taken ill with diphtheritic sore throat at Attleboro, Mass., on Sunday, and is unable to fill engagements. He is in New York for medical treatment. There was a large advance sale for Monday evening at Taunton, and there was great disappointment among the many who braved the storm. He resumes his tour on Friday in New Haven.

MACKAYE.—Steele Mackaye sat in a chair in the Morton House café looking into a cider cocktail and listening to congratulations on his success in adapting Rienzi for Lawrence Barrett. His acknowledgments were alike entertaining and gratifying to his friends, but when he announced that Mr. Barrett was so well pleased with his work in adapting Rienzi and re-writting much of it that he had commisioned him to write a blank-verse drama to be used by the Booth-Barrett combination next season, his auditors could hardly believe their ears; but it was all told in sober earnestness. If good wishes were good auguries, his prospects would be indeed brilliant.

The Actors' Fund.

Last week there were seven applications acted upon by the Executive Committee, all favorably. Six applications were considered this week, five favorably. The rejected applicant was a clear case of dipsomania.

There was expended in relief last week, $304, including two funerals.

A consumptive actress was furnished a first cabin passage to San Francisco, whither her physician had advised her to go. She had been under the care of the Fund for over six months.

New members and annual dues paid in: Christopher N. Edwards, George S. Robinson, Mrs. George S. Robinson, Edward P. Sullivan, Florence K. Bleeker, George F. Learock, Emma Hinckley, Maud Harris, William Lee, M. V. Caffrey, William Wilson, Thomas C. Murray, Thomas E. Blackwood, Wilson Deal, D B. Hughes, Ernest Bartram, John Dillon, Pauline Duffield, Merritt Green, Owen McCormick, James B. Roberts, Walter Standish, J. Winston Murray, Kate S. Littell and Paul Scott.

Dissatisfied Miss Dauvray.

There is at present a complication at the Lyceum Theatre. Manager Frohman is insisting on Met by Chance being retained on the boards of the theatre, as it is playing to large houses and the sale ahead is greater than at any other time in the history of the house. Helen Dauvray insists on a change of bill, saying she is displeased with her part, and that it does not stand out strong enough for a star. Masks and Faces is underlined for production on Monday, Jan. 31.

When Masks and Faces was before underlined for production in New York, it was in the fourth week of the run of Hazel Kirke at the Madison Square Theatre, early in 1880. That theatre was then under the management of Daniel Frohman. Steele Mackaye's play had been taken off the road, where, under the title of An Iron Will, it had served as a starring medium for C. W. Couldock, Effie Ellsler and the author being also in the cast, and had proved a failure. The costumes were gotten up for Masks and Faces and Rose Coghlan was engaged for the part of Peg Woffington. Hazel Kirke, however, in spite of its non success on the road, kept the boards for a year and a half—a run that was as phenomenal as it was unexpected, and Masks and Faces was never produced at that theatre. The costumes for it are still in the wardrobe of the Madison Square Theatre. Miss Coghlan received an entire season's salary without playing, and brought a novel suit against the management of the house, claiming that she was engaged to play and not to "rest." The case did not hold in court.

Manager Dan Frohman forced the success of Hazel Kirke, and the Lyceum Theatre management feel sure that Met by Chance could run if Miss Dauvray's prejudices would be overcome.

After the manuscript of Met by Chance was placed in Miss Dauvray's hands by the author, that shrewd little woman made up her mind that success would only be "met by chance" when it was produced. The scenery, effects, properties and everything else had been prepared at great expense. A contract to produce the new play was signed and the public had been notified, and these reasons caused the production notwithstanding the doubt as to its success. As soon as produced Miss Dauvray called her manager, W. R. Hayden, in to a council of war, and Masks and Faces was decided on to follow the failure as quickly as possible. Scene painters, costumers, etc., were called to work, and night and day the company has been in constant rehearsal, and last Tuesday every member was found perfect. Anxiety and rush makes the faculties brighter, and the chances are that a better performance will be given Monday, Jan. 31, than if Miss Dauvray had given her company months in which to prepare themselves.

In a talk with Manager Hayden yesterday, he said that the production would be as complete in every detail as if five times the number of days had been spent in preparation.

"The original manuscript of Tom Taylor and Charles Reade would be used. It is now in Miss Dauvray's possession, with all of the author's original notes and stage business, and everything is being done to make it the best production of the play ever seen in New York."

The cast of Masks is as follows: Peg Woffington, Helen Dauvray; Sir Charles, Joseph E. Whiting; Ernest Vane, E. H. Sothern; Colley Cibber, J. W. Piggott; Quinn, George F. Devere; Triplet, John Howson; Snarl, J. G. Saville; Soaper, F. Rodney; Burdock, W. Payson; Colander, Frederick Goldthwaite; Hundson, Gus Brooke; Callboy, Professor; Pompey, Colored Boy; Mrs. Vane, Ellie Wilton; Kitty Clive, Enid Leslie; Roxalana, ——; Maid, Miss Bertie; Mrs. Triplet, Mrs. Isabella Preston.

Gus Frohman's New Star.

"I am devoting almost my entire time at present," said Gus Frohman to a MIRROR reporter, "to my new star, Mary Hamilton, and I think that it will prove worth my while, for she is full of talent. This is no idle statement, for I have had Miss Hamilton playing May Blossom all over the country, and I have my opinions on the effect which acting has on audiences. I always watch my audiences, and no matter how sure I am of the talents of anybody, if the opinions of the audience are different, I do not hold mine worth the paper to write them on. It is over two years since I first heard of the wonderful talent of a young girl who appeared at an amateur performance of False Charms at Wallack's Theatre for the benefit of a French hospital. Next she appeared at another charitable entertainment, playing in one act of Parthenia at the University Club Theatre.

Frank Carpenter, the distinguished artist, spoke to me of her decided talent; so I got Franklin Sargent to introduce me to her. Two well known stage-managers, at my solicitation, heard her recite, and the result was that they endorsed all that I had heard, and I immediately made a contract with her.

"To my astonishment I found that the young lady did not wish to burst at once upon the public as a new and great star, but preferred to attain that position by hard work and legitimate methods. Although she was possessed of decided talent, she wanted to gain her ends by hard work, and asked to have several years of road experience first. I coincided with her views, and gave her the part of May Blossom in the earlier part of this season, feeling that, if she could hold and move the immense audiences of the popular houses, I might feel pretty safe in starring her on the road. I watched the audiences, as I always do, and I found that she stood the test nobly, even exceeding what I had been led to hope. I began preparations at once for the contemplated tour. Miss Hamilton was taken out of the cast of May Blossom several months ago, and since that time has been getting herself ready.

"Her first appearance as a star will be in the part of May Blossom on April 11, and during the season she will appear in the West in either or both of two new plays which are particularly adapted to her. One of these is entitled An Actor's Daughter. It is a comedy, full of action and fun, and has been specially written for her by a gentleman whose name I am not at liberty to give. Miss Hamilton will be seen as the daughter of a wealthy actor who does not wish his profession known to his child. He has two nephews, one of whom is also an actor, while the other is a theological student. The girl has been engaged by her father to the student, but she falls in love with the actor instead. There are many tender and comedy scenes between the father and daughter, especially where the father, though desiring to keep all knowledge of his profession from his daughter, learns that she has discovered it, and recognizes at the same time, with undisguised pleasure, that she possesses latent histrionic fire."

Marion Fiske Martin's Plight.

There are few cases recently presented to the notice of the profession that call for more sympathy than that of Mrs. Marion Fiske Martin. Mrs. Martin is better known to the profession as Marion Fiske, and under that name has earned a good reputation as a soubrette, in certain lines of her business being unexcelled. Illness, want and worry have reduced her almost to a skeleton, and her recent expulsion from the boarding-house in which she was living, the subsequent commitment of her children to a charitable institution and their removal thence to her mother's home, has called the attention of the public to her case.

To a MIRROR reporter who called on her at her present address, No. 315 East Thirty-third street, the other morning, Mrs. Martin confided the whole of her sad story, and the recital reflects anything but credit on her husband, Thomas J. Martin, at present leading man with John A. Stevens on the road.

"I hardly know whether or not I can blame Mr. Morrison, who kept the theatrical boarding-house at No. 34 East Twelfth street, where I lived," she said, "though it was only $37 that I owed him. I had lived there for two months, and was ill the greater part of the time. I have been ill for a whole year past. The doctor says it's nervousness and heart trouble, and that proper rest and nourishment are what I need and must have if I am to live. On Thursday night Mr. Morrison moved us out, but he let me stay over night. I kept telling him that as soon as I got the money I'd let him have it; but it was no use. On Friday morning I had to take the two children and leave the house. If it hadn't been for Mrs Fitzsimmons and another good lady friend I don't know what I would have done. During the whole time I lived in Twelfth street my husband only sent me a postal order for $11, $9 of which I gave at once to Mr. Morrison. On Friday afternoon I had my two children, Linnet, a girl, aged nine, and Ralph, aged five, committed by Justice Murray to the care of Agent Stocking, of the Society for the Prevention of Cruelty to Children, and from there they were brought to the House of Industry. I went down to see them yesterday, but was not allowed. I don't defend my husband a bit, and I never want to live with him again, now that he has separated me from my children.

"My only hope is to get some engagement and earn enough money to send the children to my mother, and work for myself. Last year I earned $75 a week at Forepaugh's Museum in Philadelphia, and every penny of it went to support my children. I couldn't begin to tell you how I have been treated by my husband. All the clothing I have on my back came from my mother, so you can judge for yourself how I have been supported. At one time during nine months all the money I received from him was $2, and in Stuyvesant street, where I lived before I went to Twelfth street, he left me without anything to eat or a scrap of fuel.

"My father, Mose Fiske, is now with the Corinne company, and he has always done everything in his power to help me; but he has a family to support, and I cannot and will not be a burden on him. Any number of good friends have sprung up to aid me in my affliction. Mrs Annie Yeamans and her daughter Jennie have been very kind; Harry Gwynette has offered me a home, and Harry Mann and George Fortescue have been to see and help me. But I want to be independent and work for myself and my children. Through the kindness of my friends I have been able to send them up to Providence to my mother, but I hope to be able to get something to do shortly, so that I can take care of them myself."

The actress says that she would not accept the bounty of the Actors' Fund if it were offered to her. She does not want charity—she wants work.

The New Critic.

Respectfully dedicated to Alfred Ayres.

Let us sing the new critic, the verbalist prim
Of etymological fame,
For the plot and the passion are nothing to him,
And he drops on the words in the game.
There's Mackaye who once told to the breadth of a hair
The incentive and motive and plan,
And the fellow who painted the how and the where,
The encaustic and keen Cazauran.
There was Winter who wrote with a pen that was bright
Of the fragrance and pathos and dew,
And covered the actor with sweetness and light
When the actor refused to be new.
They are silent, these men, and no longer appear
Who sought out the heart of the thing,
And the etymological critic is here
With his orthoepistical sting.
He cares not a whit for the spirit or sense,
For the action he never gives grounds,
For he sits like a critical fiend on the fence
And gathers the crumbs of the sounds.
"My Lady Macbeth, ah yes!" he was heard,
"Very fine, I assure you, but, comme,
I cannot forgive her for pointing a word
With a colon instead of a semi.
Pauline is a beauty of passion and grace,
But her acting it never will do,
For the sound of her *o* is a lasting disgrace
Her short *o* in the tr-ra-l-i-oo.
And as for Dauvray, it is proper to say,
Her career will not outlast the year,
For she always takes breath in an incorrect way,
And insists that the word shall be 'feah.'
Lester Wallack no longer can hold himself stiff,
John Gilbert is wringing his hands,
For while one spoils the sound of his 'ofs' and his 'ifs',
The other's neglecting his 'ands.'"
There's the poor English girl, who was driven away,
One critic jumped squarely upon her.
"My dear," he observed, "I dare say you can play
But the slight sound of *h* in your 'honor.'
The orthoepistical laws must be kept;
To enunciate right will not hurt you.
You're an excellent artist, young lady, except
There's an error or two in your 'virtue.'"
It's not for the thoughts or emotions that burn,
But the sounds of the air they're expressed in;
It isn't of feelings or heartbeats we learn,
But the empirical rags they are dressed in.
No genius can hope to excel at this day,
Let her boast the most powerful pat-ron
If she sticks to the old-fashioned sound of the *a*,
When she ought to say "mat" in her matron.
The art histrionic will crumble to dust
And our stars to the past will be back sent
Unless they conform (as they certainly must)
To derivation and cadence and accent."
So sing the new critic who frees us from thought
And strikes off the old-fashioned fetters;
It isn't the meaning or motive that's sought,
But articulate sound of the letters.

NYM CRINKLE.

Letters to the Editor.

AN EPISTOLARY BLIZZARD FROM ILLINOIS.

PEORIA, Ill., Jan. 16, 1887.

Editor New York Mirror:

DEAR SIR.—If I am too subsequent excuse me, but I have just won the capital prize ($150,000) in the Louisiana Lottery, and "money talks."

For the benefit of those who think I have "gone off the earth," will you kindly announce my continued existence in bold letters, taking this one I am writing as a sample?

This is the twenty first week of the second "highly successful" season, and while some of our weeks have not been so very good, still I have cleared over $92 per week and some sense, and "figures don't lie." If you make any mention of my business, please to have the figures $92,728 in "black-face," like the minstrel receipts.

The largest week's business thus far I did in Cleveland, where, by mistake, we opened to the Wednesday matinee audience on Monday night, and Saturday played to an overflow from a ten-cent house. Still, our business went up every night, and by Friday it was all in the gallery. In Pittsburg, with the calender marking '86 in the box-office, we turned people away every night at 10 30.

I never fully realized before how hard it is to run a show and play to big business at the same time. There have been nights when no one could touch our receipts—not even myself; but that is over now, and we are doing an easy business; that is, easy for any show having at least one lithograph and good printing.

[In many places where we change cars I hear a play called Uncle Tom very well spoken of. This I judge to be the same as Uncle Tom's Cabin, or Life Among the Lowly, a dramatization of Harriet Beecher Stowe's book. Am I right?]

Have you heard anything lately from Mikado? There are a good many of his "bill," around in hotels. If he is not going to appear he ought to take up his paper or extend the date. How hard it is to be in good luck! We never realize what good fortune is until we have it. Much better it is to have money left you than to have it coming to you. That is, a dollar left at the box-office in the afternoon is worth three that are "coming at night." To be a financial success it is necessary to play to good business. There is no use trying to make money by playing to losing business. Booth, Irving and the Two Johns made their money by playing to it. I am a confirmed believer in standing-room and the selling of the same seat as many times as possible.

If what your humble servant has written should collide with your ideas of humor and result in a complete wreck of my paper, will you kindly enclose the debris in a newspaper wrapper and send it as third-class matter to the dead-letter office at Washington, D. C.

Note that I write on "one side of the paper only?" That is because business is good. Yours as ever,

EZRA F KENDALL.

P. S. You observe I avoid mentioning the title of my piece, A Pair of Kids. This is done that you may not misjudge the motive of my letter. K.

P. P. S. If my letter is too long, then just use the postscript. K.

MR. HOYT CORRECTED.

GRAND OPERA HOUSE, CHICAGO, Jan. 16, 1887.

Editor New York Mirror:

MY DEAR SIR:—Once more I appeal to you for justice through the medium of your valuable paper. Will you kindly contradict a statement made in last week's MIRROR, under the head of "Hoyt's Hobbies," as follows: "Amy Ames has been out of the cast about half the time through illness."

Now I beg to state that this is entirely false. I have been out of the cast of A Tin Soldier during this season just eight performances—the last night of our Boston engagement and the week following, during our engagement in New York. My absence was caused by a cold, so severe that I was unable to speak above a whisper.

Yours most respectfully, AMY AMES.

A SPLENDID NUMBER.

San Francisco Music and Drama.

The Christmas edition of THE NEW YORK MIRROR was a splendid number, and contained such a variety of contributions from the pens of theatrical people that the edition must have been soon exhausted. Local newsdealers complained that the vast supply did not begin to equal the demand, and in a number of instances a premium was offered for a copy.

EXCELLED ALL OTHERS.

Kansas City (Mo.) Dramatic Echo.

The Christmas Number of THE NEW YORK MIRROR came to us the first of the week, far exceeding in size, beauty and interesting reading matter any publication of a similar character it has been our good fortune to peruse. It contains thirty two pages, numerous handsome illustrations and many interesting articles written by prominent theatrical people and writers of ability. We congratulate Mr. Fiske on the taste and beauty of his special holiday number.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Giddy Gusher's countless friends always convert THE MIRROR office into a parcel delivery room for some weeks before and after the holidays. The other day our G. G. received a box from England containing a large and exquisitely designed silver loving-cup, elaborately chased and lined with gold. One side bore the simple but significant inscription, "From Mistress John Wood to the Giddy Gusher, New Year's Day, 1887." My lively contributor desires me to say that she appreciates the compliment conveyed by this beautiful memento from the celebrated English actress.

* * *

On Friday evening last, the eightieth birthday of Mrs. A. A. Stuart, the mother of Mary C. Stuart and Henry Robson Stuart (Stuart Robson), was informally celebrated at her residence, 227 West Twenty-fifth street. The relatives and friends of the venerable lady gathered about her in numbers and congratulated her on the attainment of four-score years of useful and active life.

* * *

Rosa Leland and Mrs. Powell, of Richmond, Va., are the only women, I believe, engaged in active management in this country. Both have good business heads and both are successful. Mrs. Leland has demonstrated her fitness for managerial effort in a wider field than is afforded by the City of Albany at the present time. Her name is known all over the country, and her tact and executive ability might well make the masculine manager turn to an envious green. In her new agency venture Mrs. Leland is likely to succeed, knowing, in her personal experience as a manager, just what the duties of a booking agent should comprise. She has also secured the right of letting out Boucicault's plays; but this feature is one of doubtful profit, I should think, for babies are not crying for the Celtic Shakespeare's works just now.

* * *

Marie Prescott asks me to say a few words in her behalf concerning the widely circulated story that for certain reasons she was ordered out of the St. Nicholas Hotel in Cincinnati the other day. The actress sends the following statement for publication, with the assurance that it is truthful in every particular:

The report in the Cincinnati *Enquirer* that I was requested to leave the St. Nicholas Hotel is absolutely false. I heard after I had left there had been some disturbance with some members of my company, but it had no reference to me. However, this, in connection with an alarm I had through some one trying to get into my room at the hotel, and my departure, gave rise to a number of conflicting stories. I have always stopped at the St. Nicholas Hotel, and I have never been in Cincinnati without spending a few days with my relatives and friends in Covington. My departure from the St. Nicholas was simply as usual, but the desire on the part of the employes of the house to advertise the hotel by false reports is a very serious matter to me, and a very infamous proceeding under the circumstances. It is very hard, indeed impossible, for a woman who is so constantly occupied as I am in the difficult labor of travelling and acting to stop and contend with newspapers or hotel proprietors for justice or protection, as I know by experience, and I can only ask you briefly to express my indignation at this disagreeable and uncalled-for notoriety, and at the same time emphasize my denial of these most injurious reports.

Miss Prescott adds that "there is more to be said regarding the person who tried to enter my room at the hotel. But I will not make his name public unless I am obliged to. I seem to be persecuted with misrepresentations. Every one of ten different stories of this affair so far seen in print is false."

* * *

I am told that there are three persons in authority with the National Opera company—Thomas, Locke and Juch. But the greatest of these is Juch. That charming little prima donna is said to wind the terrific Theodore around her dainty little finger at pleasure, while she knows the combination Locke so shrewdly that it never fails to open at her will. The trio are comfortable and happy on this account. But the same cannot be said of the many other people less pleasantly situated in our Prusso-American organization.

* * *

The *Brooklyn Magazine* is going in for articles by actresses. Miss Davenport's essay is to be followed up with a paper on "Young Women and the Stage," by Georgia Cayvan, that will appear in the February number of that periodical.

Beating the Tom-Tom.

E. E. Rice has been in New York for several days negotiating with the representatives of the various trunk line railroads regarding the transcontinental trip of Dixey and company to San Francisco in May next. From Omaha west the route has been settled to go by the Union and Central Pacific roads; but from New York to Omaha Mr. Rice will not close until he gets the lowest rate, with the best guarantee as to time and comfort. The various roads are anxious for the contract, as they know they will come in for their share of the big advertising expected from it. It is proposed to have bulletins in all the principal cities, giving the running time as well as the hours of arrival at the various points along the line. Cable messages are also to be sent to London and Paris giving the same information, and a very huge scheme of advertising it is hoped to be by Rice.

The train is to be entirely composed of Pullman cars. The one used by Dixey and Rice and their friends is to be specially built as a palace-home on wheels and is to be called the "Henry E. Dixey." Representatives of some of the city papers are to make the trip, and a historian will accompany the party with a view to putting the incidents of the journey into book form. It is proposed to make it the quickest trip on record.

Evidently the zenith of managerial manipulation and circus hurrah is not yet reached. But the Age of Humbug, we take it, is drawing to an end.

Laura Keene's Early Career.

A contributor to THE MIRROR, having noticed several errors in the article in last week's MIRROR headed "The Romance of Laura Keene," has furnished us with the following notes in regard to that actress' early career:

"Laura Keene exercised a very appreciable influence over the American stage for a good many years, and deservedly; for although by no means a great actress, she was eminently a pleasing one. She had a fine, expressive, clear-cut face, speaking eyes, and hair like golden jasmine; a lithe, graceful figure and a charming voice, English-toned, but without a trace of cockneyism. Her appearance made an *ensemble* that was extremely attractive. In personal magnetism she was unsurpassed save by Adelaide Neilson, who was like a Leyden jar, so charged was she with positive electricity.

"Laura Keene was originally a barmaid at a tavern on Hungerford Stairs, whither the present writer was taken, when a mere boy by his father and Colonel Perceval, M. P. for Sligo, to see the pretty girl men were raving about. 'Red Laura' was her nickname in those far-off days, and she was a really lovely girl, with the same propensity to spout Shakespeare that Neilson displayed under like circumstances.

"She afterward married a man by the name of Taylor and moved over the river to the borough, where the husband and wife kept a public house for some time. Failing in business, Laura drifted on the stage, and then made the acquaintance of Lyster-Kaye, a wealthy man-about-town, whose monogram she ever afterward wore in diamonds at her throat. After a short training under Mme. Vestris and a chequered provincial experience, the elder Wallack (James of 'Gentle Zitella' fame) engaged her for his theatre at Broome street and Broadway, where she made an immediate hit. She subsequently married a man called Lutz, a gambler, who, it was said, terrorized her into matrimony. The rest of her career is familiar to all. She was a brilliant woman, but not a sensible one."

Salsbury's Rush.

A MIRROR reporter exchanged greetings with Nate Salsbury yesterday. He had just run over from the Troubadours in Philadelphia to make final arrangements with attorneys and steamship agents regarding the foreign tour of the Wild West Show. He said:

"In a big hurry. Just transacted a little business involving a big outlay of cash. Have been chinning lawyers, liars, etc. Saw a slice of the show at the Garden which is all new to me, and now skip back in time to play in Philadelphia to-night. By the way, you can say that our new play, The Humming-Bird, is a great go, and we do it for three weeks at the Star Theatre, opening Feb 7. It didn't catch on in the South to any alarming extent, but that was not the fault of the public, but my own. I had two bad actors, but replaced them with good ones, and our business is great. Nellie McHenry, John Webster, and, in fact, all of us have congenial parts, and the Bird is a sure-enough 'hummer.' In Philadelphia we opened to a great house last night, and a good week's business is assured. And you might say that my not playing with the Troubadours next season is not a settled question yet. The company will continue, and I may be with it as usual, and then again—— but, hold! here comes Cody, Burke and Mackaye, and I am off to the Garden. Regards to THE MIRROR."

Mr. Pitou on Revivals.

"I shall end the run of Tangled Lives at the Fifth Avenue Theatre on the fiftieth night, Jan. 29," said Manager Pitou to a MIRROR reporter, the other day. "Tangled Lives will then have had a run of seven weeks, which is doing well for a new star and a new play done by a travelling combination just off the road and coming to a $1 50 metropolitan house. So you see we have every reason to be more than satisfied.

"On Jan. 31 we shall present The Marble Heart, with Mr. Mantell in the role of Raphael. We played The Marble Heart this season on the road, and it proved a very strong and very satisfactory performance. At Memphis we put it up for one night, and it drew the largest house of the week. Revivals, anyhow, have been very successful this Winter. My desire in producing The Marble Heart was to present Mr. Mantell in a new and strong role before the New York public.

"The piece was successfully done at Booth's Theatre, with Edwin Adams in the principal role, when that theatre was under the management of Edwin Booth, and shortly before the burning down of the Park Theatre Mr. Abbey revived it with Charles Thorne as Raphael. Since then the piece has not been presented in New York, and as a consequence it will prove comparatively new to the younger generation of theatre-goers. I shall produce the play with entirely new scenery and costumes, and retaining the dream scene, which is frequently cut out. As I intend to keep the play in his repertoire for next season, my present revival will afford an opportunity for obtaining a verdict from the New York critics and the public."

Gossip of the Town.

Above is a portrait of Charles Coghlan, at present Mrs. Langtry's leading man. Mr. Coghlan has been repressing his force so much of late that a strong suspicion prevails that it no longer exists.

Harry Sanderson's annual benefit will take place on March 31.

Gus Pitou left for Chicago on Tuesday, to be gone about a week.

The Elks ball will take place this year at Irving Hall on Thursday, Feb. 24

Tony Pastor will give a jubilee performance at the Academy of Music on Feb. 22.

Robert G. Morris is reported to have written a new comedy entitled Charlotte Russe.

Charles A. Gardner will appear in his play of Karl at Tony Pastor's Theatre in April.

Co. B, Twenty second Regiment, will visit Harrigan's Park Theatre in a body early next month.

Ben Maginley will star next season in an Irish play, under the management of Charles H. Hicks.

Held by the Enemy is now in its fifth week at the Boston Museum and still running to good houses.

Dockstader's Minstrels will play in Philadelphia and Boston, as well as some small towns, in May.

Howard Perry, formerly treasurer at the Star Theatre, has been transferred to the box-office of Wallack's.

Clarence F. Montaine, of the Wages of Sin company, has adapted a play and named it In a Moment of Anger.

February 17 is given as the date on which Gilbert and Sullivan's new opera will be produced at the Fifth Avenue Theatre.

Willard Brigham, Agnes Maynard and Marguerite Saxton have returned to the city from the Marie Prescott company.

Myra Goodwin has in rehearsal a play of Southern life, by Coyne Fletcher, a relative of Sterling Coyne, the Irish dramatist.

The hundredth performance of Tony Pastor's season will occur on Monday night next, when souvenirs will be distributed.

Sydney Rosenfeld declares his intention of making a comic opera libretto out of Frank Stockton's novel, "The Lady and the Tiger."

The Brooklyn Actors' Fund benefit takes place on Feb. 4. The directors of the Academy of Music give the use of the building free.

Lawrence Barrett has purchased outright from the author, W. W. Young, his tragedy of Pendragon, which is being entirely re-written.

John H. Russell, manager of the road Casino company, paid a flying visit to the city on Tuesday. He reports business splendid.

The Marinelli combination will appear at Tony Pastor's Theatre on Jan. 31, in conjunction with Tony Pastor and his own company.

Ralph Delmore will begin rehearsals of A Ring of Iron, which he will shortly produce on the road, at Tony Pastor's Theatre next Monday.

Frank D. Hall, late of the Mayo companies (father and son), has arranged to take John Thompson in Around the World through New Jersey.

Albert Palmer, the eleven-year-old son of Manager A. M. Palmer, who has been seriously ill with diphtheria the past four weeks, is recovering.

J. C. Roach, one of the authors of Shane-na-Lawn, is likely to make a big bid for the $5,000 that W. J. Scanlan offers for another good play.

Belle Urquhart assumed the part of Cerise, in Erminie, at the Casino on Monday night for the first time, and, it is claimed, made a decided hit.

J. Charles Davis, manager of the People's Theatre, left this city on Monday night for a visit to Washington and Baltimore in the interests of Harry Miner.

Mr. and Mrs. John Wild lost their little daughter, Ethel, on Thursday last. The funeral was private. On the preceding day Mrs. Wild gave birth to a daughter.

Charles Frohman is rapidly completing arrangements whereby he will control a number of road attractions next season, managing them from his city office.

Al. Hayman telegraphs to this city that the advance sale for Emma Abbott's engagement at the Baldwin Theatre, which opened on Monday night, reached $7,000.

A feature in the performance at Tony Pastor's the present week is the appearance of a detachment of the Kimball Post Drum Corps in the afterpiece, A Quiet Villa.

Miss St. George Hussey was married to Charles F. Lorraine in this city on Sunday, Jan. 9. The lady will continue to appear under her professional name.

Annie Berlein is arranging for another tour in Volta; or, Under the Upas. She will be under the management of Charles D. Lack, with J. S. Forbes in advance.

The production of The Old Homestead at the Fourteenth Street Theatre has proved so successful that the box-office is open for the sale of seats four weeks in advance.

Marcus Moriarty, late with Edmund Collier, is at liberty for leading juveniles, light comedy and heavies. Marion Lester is open for offers in leading juveniles or light comedy.

Frank Siddalls, of Philadelphia, lessee of the Comedy Theatre, will probably have a theatre of his own up town in which to put the Dockstader Minstrels when his present lease expires.

A grand concert under the auspices of the Knights of the Mystic Shrine will be given in February at Chickering Hall. Tony Pastor has been made chairman of the executive committee.

Among the sweet young professional buds that will sell flowers at fabulous sums under Mrs Eldridge's wing at the Casino Actors' Fund benefit to-day is Miss Shannon, of the Mantell company.

Fully 1,000 members of the Order of the Mystic Shrine, including a large number of professional people, will leave on the Jersey Central Railroad this (Thursday) morning for a trip to Washington.

Carter Courtrier, business manager of Salsbury's Troubadours, goes to England on March 1 with a selected corps of advance workers to paint "dear old Lunnon" red in the interests of the Buffalo Bill show.

On April 11 W. H. Crompton will assume his original part in May Blossom, now being played by Ben Maginley. The cast will be strengthened, and the play produced in first-class theatres up to the middle of June.

Dion Boucicault's new play which he is shortly to produce in Boston is said to be his old play of Belle Lamar, which was produced at Booth's Theatre ten years ago, and which failed to receive a verdict of approval.

If Gustavus Levick makes a success in The Firebrand in San Francisco next month, he will go on the road as a regular star next season, under the management of Frank L. Goodwin, who owns the rights to the play.

The following are the people comprising the road Casino Erminie Company: Bertha Ricci, Addie Cora Reed, W. S. Daboll, Fred. Solomon, George Appleby, Sam Reed, Fred. Clifton, A. W. Maflin, C. F. Weeks and G. W. Wade.

Fred. W. Bert is meeting with very encouraging success in booking time for Beatrice Lieb in Infatuation. Manager J. H. Havlin, of Cincinnati, writes Mr. Bert: "Infatuation is one of the strongest plays of the kind I have ever read."

John A. Stevens took a trip from Milwaukee, where he was playing last week, to Chicago, for the purpose of reading his new play, Passing Shadows, to Fanny Davenport, to whom the leading role is said to be peculiarly adapted.

Robert Stoepel is writing the music of an original American comic opera that will be produced at an early date. He has been at work on it for some months past, and competent critics are highly pleased at the style of the music so far.

The next Author's matinee to be given a the Madison Square Theatre will occur about a month from now, and will be devoted to a performance of A Social Scandal, by Peter Robertson, the dramatic editor of the San Francisco *Chronicle*.

The Wild West Show will remain at the Madison Square Garden up to the latter end of February, after which it will encamp at Erastina, Staten Island, without giving any performances. Forepaugh's Circus will open at the Garden on March 14

Stanley Macy and his excruciatingly funny Kindergarden are a laughing success down at Poole's Theatre. Mr. Macy has become one of the most popular comedians on the road, and The Kindergarden has jumped into the front rank of farce-comedies.

The following artists appear at Tony Pastor's Theatre next Monday night: Jolly Nash, the Julians, the Three Romaldo Brothers, Dan Hart, the Gilmore Sisters, Lizzie Hughes, John D. Griffin, Adel and Von Gofre, George Murphy and Thorne and Willett.

W. W. Tillotson's lease of Evangeline expires in May, but as it has had such success during the last ten months he may secure it for next season. The burlesque opens in May for an extended run at the Hollis Street Theatre, Boston, beginning about May 15

William Garen, business manager of Frances Bishop in Muggs' Landing, paid a flying visit to the city last Friday. He reports business splendid in Toronto, and states that Miss Bishop's new play, Dot, the Harum-Scarum, has made a greater hit than was expected.

Lawrence Barrett has arranged to produce Rienzi; or, the Last of the Tribunes, in this city before the end of the season. It is his intention to make it the finest performance spectacularly ever given a legitimate drama, 250 people being used in the production.

Alexander E. Swift, of *Texas Siftings*, is writing a comedy depicting the humorous side of editorial life in Texas. He denies the insinuation that revolvers and bowie knifes form no part of the plot. He says it is to be purely Texan; and how could it be so without these adjuncts?

Robert B. Mantell first appeared in the part of Raphael in The Marble Heart, which he is shortly to produce at the Fifth Avenue Theatre, in San Francisco, last Summer, on which occasion he was supported by a cast comprising Sophie Eyre, Henry Miller, W. J. Ferguson and Louise Dillon.

Billy Sweatnam, Billy Rice, Barney Fagan and William Foote last week signed an ironclad, long term contract at a down-town lawyer's office. It is expected that in July they will start out with a minstrel company. Foote says: "The country will stand paralyzed at the succession of novelties in all branches that will be showered on it."

Addie Cumming, at present playing soubrette parts with the Marguerite Fish company, leaves that organization after the Baltimore engagement in order to prepare for the soubrette role in John A. Stevens' new play, Passing Shadows, to be produced at the People's Theatre at an early date.

Geraldine Ulmar and Courtice Pounds left for England on the *Bothnia* on Saturday night for the purpose of rehearsing their parts in Gilbert and Sullivan's new opera with the entire English company, which will leave, soon after the production at the Savoy, to appear in the new work at the Fifth Avenue Theatre.

Nat Goodwin and his company will leave New York after the performance Wednesday night, Feb 9, and by special train reach Boston for an early breakfast. At 10 A M on the 10th they will walk on the stage of the big Boston Theatre and give Those Bells and Turned Up for the big benefit to the Elks Lodge there.

Frank Murtha says that Fred. Warde's Galba the Gladiator gladdened his heart during its week at the Windsor. The enthusiasm it created reminded him of that misty tradition known as "old times." Manager Murtha looks upon this particular Gladiator as a distinct and lasting success in his Windsor regime.

Company A, Seventh Regiment, attended the Bijou Theatre in full evening dress on Monday night. They made things pretty lively between acts. It is shrewdly guessed that they met Nat Goodwin later at the French Ball, whither he wended his way after the performance of Turned Up in company with a party of congenial spirits.

M. De Vivo, the manager of Mme. Fursch-Madi, who recently threatened to bring suit against Dockstader's Minstrels for libel on account of their performance of the burlesque of Thomas Much-Mad-Eh, witnessed the entertainment on last Saturday night. Instead of being angry he became much amused, and said to the management that he saw no harm was meant.

The success of the Actors' Fund Benefit at the Casino this (Thursday) afternoon is more than assured. All the seats for the performance were sold out early in the week, and since then hundreds of would-be purchasers have been sent away. All of the four proscenium boxes have been sold at advanced rates to Manager A. M. Palmer, Joseph Howard, Jr., C. W. Durant, Jr., and Mr. Sylvester.

Held by the Enemy opened its engagement at St. Louis on Sunday night to a tremendous house, Kathryn Kidder resuming her part and and Daisy Dove returning to this city, all matters having been satisfactorily settled. Miss Kidder is said to have been in harmony with the management all along, her father, who seemed to be ignorant of the exigencies of theatrical life, objecting to the Sunday night performances.

The remarkable manner in which the New York managers follow in one another's footsteps was never better shown than in the revivals recently made, and about to be made, as follows: School for Scandal at Wallack's, Masks and Faces at the Lyceum, Taming of the Shrew, the Marble Heart at the Fifth Avenue, The Mascotte at the Bijou Opera House, and The Gladiator at the Star and Windsor Theatres.

Hoodman Blind is the first play that was ever booked at the People's Theatre for two weeks, and the result is being eagerly watched. The receipts of the first week have been phenomenally large, and from the advance sale it is thought that those of the second will be still larger. The Private Secretary, with W. H. Gillette and M. A. Kennedy in the principal roles, follows next Monday night.

T. H. Winnett returned yesterday from Albany, where his Passion's Slave company opened to good business Monday night. Mr. Winnett has just had made, at a cost of $100, four handsome plush banners for advance work. Mr. Winnett has just sent a scenic artist to Norfolk, Va., to make sketches for scenery for the play, as that is the location the author gave the scene. A theatre in or near New York will be added to the Winnett enterprises about Sept. 1.

There is not quite enough of Goodwin in Turned Up to please the people, hence there is a falling off in the attendance at the Bijou lately. Monday night The Mascotte will be put on for a possible run of four or five weeks. Pippins may be put on toward the end of February. The managers claim that Pippins will be in every way the most gorgeous production ever attempted at the Bijou. The book is by Cheever Goodwin, of Evangeline fame, and the music by John Braham.

Manager Frohman has secured the English farce-comedy, The Great Pink Pearl, for the preliminary season at the Lyceum Theatre, opening on Sept. 19 next. As much of the success of the play depends on the cast, the early date of production will give the management an opportunity to secure such people as are best fitted to the leading parts. A sketch by Mrs. Frances Hodgson Burnett will be given with the play. The stock company will open the regular season with a play of New York society life by David Belasco and Henry C. De Mille.

The report in a recent Sunday paper that J. M. Hill is not to continue in the management of the Union Square Theatre is strenuously denied. To a MIRROR reporter recently Mr. Hill stated that he had more applications to rent the house than he could fill, and the terms at which the house is given over to companies is such as to leave a large margin of profit. Propositions have already been received by Mr. Hill for time in 1888, and the fact that he is considering these offers would show the falseness of the report.

The Boston Museum people, who are reported to have been boasting that Wallack's Theatre has accepted all of the scenery they had used in the production of Harbor Lights, will have quite a surprise when they see the representation of the play in this city. As soon as the scenery was received in the Metropolis the management had all of the canvas cut out, leaving only the frames, and a big force of carpenters and scene-painters were at once set to work at the Star Theatre. Wallack's and the Grand Opera House to make some of the prettiest and grandest scenery that has ever been seen in this city.

Marc Klaw arrived in the city on Saturday last, and left yesterday for Cleveland. He reports the season of Effie Ellsler in Woman Against Woman as excellent, with the exception of two weeks in certain towns of Illinois and Iowa, where cheap prices and piratical productions of copyrighted plays hurt business. A glaring instance of this piracy, he says, is the A. R. Wilber Dramatic company, which produces Woman Against Woman and Bartley Campbell's Fate. Mr. Klaw also says that Manager C. C. Jones, of Rockford, Ill., with whom he had time, played this company in apparent disregard of the harm he thus inflicted on himself. Next week Miss Ellsler will produce in Cleveland the play of Egypt, an arrangement of Laura Don's Daughter of the Nile.

Charles Frohman has notified R. Cunningham, the manager of Lilian Olcott in Theodora, that action will shortly be brought against him by Governor Tabor, of Denver, for non fulfilment of dates; Manager Litt, of the Academy of Music, Milwaukee; Kaine and Clawson, of the Salt Lake Theatre, and Managers Marks, Wiley and Chatterton, of Quincy, Peoria and Springfield, respectively. Al. Hayman has already, through his counsel in this city, brought suit, alleging $5 000 damages for non-fulfilment of contract to play an engagement of four weeks at the Standard Theatre, San Francisco, opening on Dec. 13. It is claimed that Mr. Cunningham offered a compromise, but failed to come to time when the money was due. Charles Frohman has been made the agent of the out-of-town managers, for whom he drew up the contracts last Summer.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Slavin fared better, 14, having a good house. Sheehan and Coyne cancelled, 15, at the last moment. Robert Downing, in the Gladiator, also cancelled two nights. Nothing until 22 when Frances Bishop presents Muggs' Landing. The Big Four follow, 25-26

People's Theatre (A. Philion, manager): J. W. Jennings' co. in Confusion to fair houses. This week, Ranch King.

Benefit week: Manager Philion benefited, 12; packed house.—Lilian Lewis recited "'Ostler Joe." No effort was made to stop her.—J. W. Jennings benefitted two nights.

Elks: A lodge of Elks is being organized under the leadership of Harry Stone, of the Opera House.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, managers): House closed last Monday. Tuesday brought William Redmond and Mrs. Thomas Barry in A Midnight Marriage. The same bill was given at the Wednesday matinee, and in the evening Rene, the Huguenot Captain, was seen. Neither play possesses particular literary or dramatic merit, and the stars failed to accomplish a success. The co. was of mediocre material. One fact may, however, be mentioned to the credit of the organization, and that is the beautiful manner in which the plays were costumed. Arthur Rehan's Nancy and Co. received a most cordial welcome on their return Thursday, and the business for the remainder of the week increased from day to day, resulting most satisfactorily. The reception extended to Carrie Turner and Charline Heidman, both Albanians, and to Mrs. Marder, who lived here for a time, was very enthusiastic. Ethel Brandon, the daisy of the co., has become a favorite with our theatre-goers, and received several handsome floral offerings. It is hardly necessary to say that the other favorites were complimented in the same manner. The Ivy Leaf, 20-22.

Museum (Jacobs and Proctor, managers): Charles A. Gardner, in Karl, the Peddler, succeeded in pleasing large audiences last week, giving a fairly satisfactory entertainment. R. V. Ferguson, an old stock actor of Trimble Opera House days, is with the co. Passion's Slave this week. 30.

BUFFALO.

Academy of Music (Meech Brothers, managers): Week of 10 Mestayer's We, Us & Co. pleased large audiences.

Court Street Theatre (H. R. Jacobs, manager): The Two Johns engagement last week was, I think, the most profitable of the season. Every afternoon and evening performance filled the house from top to bottom. Edwin Arden's Eagle's Nest opened 17.

Items: The Adelphi's chief attraction last week was the Big Four, who still hold a front rank in their line. Business was good.—Rose Julian, the snake woman, and Rice and Barton are among the attractions this week.—Bunnell's: Gus Hill's Novelty co. week of 10 played to nearly the capacity of the house. Lottie Church follows.—While the Barretta Sisters were performing their trapeze act at Bunnell's the opening day, one of the wires gave way, throwing Anna among the chairs. Fortunately her injuries, though painful, were not severe; and she was able to resume by the middle of the week.—Agnes Huntington, late of the Ideals, will assist at the musical programme of the Press Club's annual ball 20.—Seelbaker and Gerlack, who were recently fined for holding Sunday performances at the Casino, are retaliating on their informers, having proceeded against them for running an oil refinery on the Sabbath.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Main Line was the attraction the first half of week; fair houses. Thursday night the house was filled, Haverly's Minstrels giving a good performance. Atkinson's Aphrodite co. played a return engagement to fair houses 14-15.

Grand Opera House (Jacobs and Proctor, managers): Corinne played to packed houses last week, people being turned away at every performance. The chorus sang well and were well drilled. Mose Fiske and James Sturgis shared the honors with Corinne, who is a greater favorite than ever here. This week Frank Aiken's Against the Stream.

Museum: Leonzo Brothers gave four or five plays in which their trained dogs took prominent parts. Fair houses. This week, Ida Vernon's Specialty co.

TROY.

Rand's Opera House (E. Smith Strait, manager): The large attendance to see the Rehan co. present Nancy and Co. were well pleased 11-12. George C. Miln unfortunately had small house 13. His Merchant of Venice gave satisfaction to those present. A continuous roar of laughter and applause from a large audience greeted the Dalys in Vacation 14-15. Sol Smith Russell 21-2; Erminie 24-6; We, Us & Co. 27-9. Children's Mikado under the direction of Maggie M. L. Eager, of Newburgh, N. Y., for benefit of friends of the Sisterhood, Feb. 3 5.

Griswold Opera House (Jacobs and Proctor, managers): Against the Stream, by Frank E. Akin and Co., was well patronized last week. Charles A. Gardner in Karl the Peddler current week. Passion's Slave next.

SARATOGA.

Tony Denier's Humpty Dumpty co. gave an excellent performance to a fine house 11. Well received. The specialties were of high order and invariably redemanded. The Saratoga Citizens' Corps—the crack organization of this place—is looking for a first-class attraction to play under its auspices during the Winter, but desires nothing that is not in the first rank.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Harrigan's Tourists, 15; good business. Charlie Collins comes, 25-6. Keep It Dark, Feb. 1.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Dalys paid us a second visit, 12; much better business than at the first. Sol Smith Russell, 20.

Items: The Opera House attaches went on their annual sleigh-ride, 10, and had a fine time. There is some talk of organizing a lodge of Elks here. THE MIRROR is now on sale at three different news-stands.

OLEAN.

Opera House (Wagner and Reis, managers): Black Crook 12; good house; very good performance.

OSWEGO.

Academy of Music (John R. Pierce, manager): The Silver King drew a fine house 11, pleasing all. Haverly's Minstrels satisfied 12.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Haverly's Minstrels, 17. Big business; great satisfaction.

LYONS.

Parshall Memorial Hall (D. S. Chamberlain, manager): George C. Miln, supported by Louise Demmon and an admirable co., appeared 14 in Richelieu. Well filled house. Performance given for Miss Demmon's benefit. She is a native of Lyons, and well known to most of our citizens. Her acting was very satisfactory, although the play does not give her a good chance to show her abilities. Mr. Miln's interpretation of the crafty old Cardinal was grand. The minor parts were all well taken. The Goodrich-Delmanning co. opened a four nights' engagement at cheap prices in blood and thunder dramas. Atkinson's Aphrodite co. (return) 22.

AUBURN.

Academy of Music (E. J. Matson, manager): The Forresters filled a very successful week's engagement, opening 10.

SENECA FALLS.

Opera House (Milton Hoag, proprietor): P. T. Turner's Under the Gaslight co. gave good satisfaction to a large house 11.

NEWBURG.

Opera House (Colonel Dickey, manager): Ida Louise Pomeroy played to very poor business 10-12. Miss Pomeroy is a talented actress. Support good.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Turner's Under the Gaslight to only fair business 10. It was given in excellent shape by a strong co., and deserved better.

Item: Red-Letter Nights fared badly at McKechnie's 13.

LOCKPORT.

Opera House (John Hodge, manager): Under the Gaslight 13, with an old Lockportian in the cast. Moderate business. Play fairly put on, and gave good satisfaction.

OWEGO.

Wilson Opera House (S. F. Fairchild, manager): Peck's Bad Boy played to a large and well pleased audience 14.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Moulton and Baker's Black Crook 13; crowded house.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Michael Strogoff 10; good house, but labored at a great disadvantage, Mr. Bangs being unable to appear on account of severe bronchial trouble. His place was creditably filled by J. Hay Cossar, and Mr. Andrews read the part of Ivan Ogareff. The Romany Rye to a good house 11. Passion's Slave, 15; good business.

ELMIRA.

Opera House (W. E. Bardwell, manager): Milton and Dollie Nobles in Love and Law, 13; light business. Play and cast excellent. This was Mr. Noble's first appearance in Elmira. Passion's Slave played to small audience 14.

Madison Avenue Theatre (W. C. Smith, manager): Michael Strogoff, 11; large house. The piece was fairly rendered, and the performance was interlaced with variety specialties and an Amazon march. F. C. Bangs did not appear. His part was taken by J. Hay Cossar, who did admirably.

SALAMANCA.

Opera House (Hudson Ansley, manager): Lottie Church and a very capable co. presented Unknown 17; medium business. Gave good satisfaction, especially Miss Church and E. L. Snader as Bessie and Harold Merribright. Walter Fletcher as Jack Salt deserves a good word.

Item: The house was lighted with gas for the first time at this engagement. Now, with the addition of some new scenery, we would have a very pleasant house.

KINGSTON.

Academy of Music (E. Carter and Co., managers): Louise Pomeroy, supported by a strong and carefully selected co., played Mercy Merrick in The New Magdalen, Lady Isabel in East Lynne, and Kathleen O'Connor in Kathleen Mavourneen, 13. Fair and appreciative audience.

NORTH CAROLINA.

HENDERSON.

Burwell Hall (Samuel Burwell, manager): Mendelssohn Quintet Club 10; good business. Excellent programme, select and well rendered, though the audience was a little disappointed in Alice Ryan as prima donna.

OHIO.

COLUMBUS.

Grand Opera House: The Bennett and Moulton Opera co. gave Olivette, Queen's Lace Handkerchief, Chimes, The Mikado, Bohemian Girl and The Mascotte to crowded houses last week. The old favorites, Messrs. Bigelow, Nodine, Ricketts, Matthews and Nelson are still to the fore. Della Fox and Edith Barton were received with favor. This week same party in The Mikado, Pirates, Fra Diavolo, Bohemian Girl, etc. Next, Frank Frayne.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): A well-pleased audience heard Louis James in his masterly reading of Virginius 13. Marie Wainwright played Virginia. The sonorous voice and manful dignity of the Roman father; the touches of pathos which tempered passion, the frenzied greeting of his daughter, the desperate defiance of the Forum scene, the fury of his revenge at the last, made us forget or easily excuse the lack of a changeful facial expression, that alone seemed lacking to make his Virginius great. His wife was the innocent, affrighted, and filial Virginia, charming in the passages of tenderness with father and lover. F. C. Huebner gave excellent support as the tyrant Appius. A versatile actor, his accent and gesture worked with the culture that comes of wide experience and thorough discipline. George Stedman was, aside from a slight nervousness, strong in his lines

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Blind Tom 11; well pleased and fair-sized audience. Janauschek's farewell appearance in Meg Merrilies drew a well-filled house. Delightful audience. John T. Raymond 20; Agnes Herndon 25.

NEWARK.

Music Hall (J. H. Miller, manager): As I predicted in my letter of last week, Mme. Janauschek drew a large and very fashionable audience 15, when she appeared in Meg Merrilies. The play is one that does not show this celebrated tragedienne at her best advantage, and perhaps that is the reason the audience was not well pleased. However the excellent co. which gave her support surely counterbalanced what was expected of Janauschek.

Opera House: Lights o' London co. 15 to small house.

DAYTON.

The Grand (Reist and Dickson, managers): The Conried Opera co in The Gypsy Baron played to $1,200 10, and gave more than the desired satisfaction. Janauschek 11, in Meg Merrilies; fair business. W. J. Flemming in Around the World in Eighty Days 12-14; slim audiences.

Cues: The Conried Opera co. is very liberal with encores.—Jolly Andy Waldron and the Calef co. were here last week. Waldron's hand, on leaving, resembled a Cincinnati ham. Result of too many friendly grips.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Only one attraction, Hoodman Blind, past week, and that fared very poorly 10-11. Messrs. Horning and Bradshaw were very good as Jack Yewlett and Chibbles.

Peoples: Phosa McAllister, in Taken from Life, drew good houses last week.

MARION.

Music Hall (A. B. Johnston, manager): Cattle King to "standing room only" 12.

FINDLAY.

Davis Opera House (George E. Rogers, manager): Maggie Mitchell and a fine co. presented Fanchon 11. Miss Mitchell's audience was a representative one, and comprised a sprinkling of the *bon ton* from Toledo and other suburban retreats. The advance sale was the largest and the audience the greatest in the record of the house.

URBANA.

Opera House (Harry Coates, manager): Lights o' London, 14; very fair house. Audience highly pleased.

Ink Sauce: Manager Bennett, recently announced as going to Constantinople, has postponed his trip for this Winter. Harry Coates, who managed the house a month, and was to remain manager during Mr. Bennett's absence, has accepted an engagement with some co.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Maggie Mitchell in Pearl of Savoy 10; big business. Hoop of Gold 12; fair house. The advertising matter of the co. was misdirected, accounting in a measure for the poor business. Jennie Calef 24-6.

LEETONIA.

Forney's Opera House (Forney and Scobey, managers): Noss Family 11; good house; splendid satisfaction. Little Bertha and entire co. better than ever. Hi Henry's Minstrels 13 to S. R. O. Well pleased audience. Abbey Uncle Tom co. 21.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers) Janauschek had a good audience 14, and made a deep impression by her strong acting in Meg Merrilies. She is surrounded by a superb co. Around the World 20, Bandmann 21-2, Hi Henry 27, Black Crook 31.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Salsbury's Troubadours in The Brook 6; good house. Lights o' London 13-14; large house first night, poor second. The characters were all well taken. McCaull Opera co. in Black Hussar 22.

CHILLICOTHE.

Clough's Opera House (Clough and Brother, managers): The Melville Sisters drew crowded houses week of 10. They have become great favorites here.

BUCYRUS.

Opera House (George E. Rogers, manager): Park's Uncle Tom co. gave a good entertainment 10 Around the World co. 15 to a large and appreciative audience 15.

Item: George E. Rogers has leased the opera house here for a term of years. W. R. Chesney has been appointed treasurer.

FREMONT.

Heims Opera House (T. M. Dryfoos, manager): Murdock's Hoop of Gold drew a fair audience 11. With a few exceptions, co. was below average.

HAMILTON.

Globe Opera House (Dr. A. Myers, manager): A Brave Woman to fair houses 11-12.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (Elwood Newhart, manager): D. A. Kelly in the Shadow Detective 11-12. The co. is composed of good people, but the play did not come up to expectations, and failed to arouse any enthusiasm until the ending of the last act. In act II., the home of Tom Cuttle and Polly Sanderson, a two-year-old child is introduced, which was really a feature, and drew the only encore of the performance. Jeptha and his Daughter, by our home musical organization assisted by Eastern talent, realized a handsome sum for the benefit of the poor, 15. Haverly's Minstrels 21.

Academy of Music (B. J. Hagenbuch, proprietor): Ida Lewis, supported by a good co. held the boards week of 10 in a repertoire. Miss Allen is a favorite in Allentown, and large and appreciative audiences greeted her nightly. Northcott's Minstrels 20.

Between Acts: Nat Shettler, a former well-known citizen of Allentown, is treasurer of the Ida Lewis co. Nat received a hearty welcome from his many friends. Mrs. Shettler, well known as a vocalist, sang several selections between acts, and was most enthusiastically received. She made her first appearance on the stage as old Rip's wife, several years ago, in Dutch Rip Van Winkle. Her many acquaintances wondered whether it was modesty that prevented her appearing in the casts during past week.

POTTSTOWN.

Market Opera House (W. Auchenbach, manager): Kittie Rhoades co. drew good audiences last week. Every seat occupied last night, the play being Peck's Bad Boy—Miss Rhoades as the B. B. She is a particularly pleasing actress.

Item: There is a rumor that capitalists will buy property on High street for the erection of an opera house.

TITUSVILLE.

Opera House (Emery and Lake, managers): Michael Strogoff 13: good house. The co. is good and gave great satisfaction.

Item: In the absence of F. C. Bangs, who is ill in Philadelphia, the part of Michael Strogoff was creditably played by J. Hay Cossar. Mr. Bangs rejoins the co. at Dayton, O., 24.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Skipped by the Light of the Moon 11; packed house. Fine performance and sent the people home in good humor. Helene Adele 24, week.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Michael Strogoff came 12, without Frank Bangs; good business. Black Crook 15; large house. Shadows of a Great City 19 and 20; Amy Gordon Opera co. week of 24.

NEWCASTLE.

Allen's Opera House (W. F. Loftus, manager): Pat Rooney in Pat's Wardrobe; large audience. The house was the most enthusiastic of the season.

New Park Opera House (E. M. Richardson, manager): Louis James and Marie Wainwright in Hamlet 11; fair business. Mr. James as Hamlet took the audience by storm, his conception of the character was so different from other actors who have played here. He was called before the curtain four times. Marie Wainwright's Ophelia was fine.

WARREN.

Library Hall (Wagner and Reis, managers): Passion's Slave played to very poor business 12 Fair performance. Black Crook 13; crowded house; perfect satisfaction. The ballet was good. Among the specialties the Herbert Brothers deserve most praise. Hoyt's Tin Soldier 27.

OIL CITY.

Opera House (Kane and Rogers, managers): The Tyrrell-Hamilton co. in Our Goblins, 8, gave a poor performance to a fair house. Louis James, supported by Marie Wainwright and a good co., presented Virginius, 10, to a good house. Excellent satisfaction; many curtain calls. Mestayer's Tourists 10; fair house. Michael Strogoff drew a large house 14, Henry Cossar filling Mr. Bangs' place in the title role. Other leading characters were taken by Cecile Rush and Florence Arnold. Many encores and decidedly a first-class performance. Many regrets expressed on account of Mr. Bangs' absence. Mr. Cossar ably interpreted his part, however.

Small Talk: The Tyrrell-Hamilton co. in Our Goblins disbanded here and struck back for New York. The weakest co. seen here this season.

POTTSVILLE.

Academy of Music (W. W. Mortimer). Wilber's Dramatic co. opened 10 for a week in the following repertoire; Galley Slave, A Celebrated Case, Van the Virginian, East Lynne. Large and appreciative audiences, at low prices. Coming: E. F. Mayo in Davy Crockett 22.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Milton Nobles in Love and Law 12; light business. John T. Raymond in The Woman-Hater 13; large house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Lillie Hall and Fanny Bloodgood's Burlesque and Specialty co presented Oxygen 13: large audience. The co is first-class and the variety business novel and pleasing. J. T. Raymond, with unusually good support, played to a large and fashionable house 14. His play, The Woman Hater, is very funny, and just suits the star. Frank Jones, as Si Perkins, 15, drew the third successive large house of the week.

Items: Manager Halbach has begun operations at Lancaster Hall for the purpose of converting it into a variety theatre. It will be known as the King Street Theatre, and have a seating capacity of 1,500.—*New Era:* "Charles Lake, a colored man employed at the Stevens House, waited on Edwin Booth on the occasion of his recent visit to Lancaster serving him late into the night. When Mr. Booth was about taking his leave he called Lake to him, thanked him for his marked and satisfactory attention, and slipped him a sum of money. On counting the money Lake discovered that he had just forty cents, including a counterfeit quarter, which he intends to keep as a memento of the great tragedian's visit to Lancaster."

READING.

Academy of Music (John D. Mishler, manager): Cappa's Seventh Regiment Band, of New York, rendered excellent music to a crowded house 11. Haverly's Minstrels 22. A Parlor Match 24. Dan Sully 28.

Grand Opera House (George M Miller, manager): Daniel A. Kelly, in The Shadow Detective, drew crowded houses and gave a very satisfactory performance 13 15 Ida Lewis 17, week. Wife's Honor 24-6. Dick Gorman 27 9.

EASTON.

Opera House (William Schultz, manager): John T. Raymond played The Woman Hater 13; crowded house. McNish, Johnson and Slavin's Minstrels gave great satisfaction 15.

ERIE.

Park Opera House (John P. Hill, manager): Nancy and Co. was produced by Arthur Rehan's co. 10; good business. Passion's Slave 11: fair house. Hoop of Gold 14; business bad. Skipped by the Light of the Moon 21.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Peck's Bad Boy; good house—third visit.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Si Perkins was presented to very good houses 14.

SOUTH BETHLEHEM.

Star Theatre (Joseph E. Gross, manager): Daniel A. Kelly in the Shadow Detective 10; fair business. The co. is an exceptionally strong one

Amateur: The Choral Dramatic Association of this place contains excellent talent, and produces such plays as The Willow Copse, Kathleen Mavourneen, etc. The former drama was rendered 17.

WILKESBARRE.

Music Hall (M H. Burgunder, manager): John T. Raymond in A Woman-Hater 12. Large and well-pleased house. A Wife's Honor, 14-15, to deservedly poor houses. Mr. Leacock is lost in such a play as this.

BEAVER FALLS.

Opera House: Turner's Under the Gaslight came 15 to good business, followed 17 by Hoop of Gold. Renfrow's Pathfinders, 20

Sixth Avenue Theatre: Booked—Agnes Herndon 20; Stranglers of Paris, 24; Octoroon, 29.

NEW BRIGHTON.

Opera House: Gorton's New Orleans Minstrels gave a very laughable performance 14: good business. The singing of Dick Chalfant was exceptionally fine.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The Redmund Barry co. opened 30, for three nights in their new play, Rene, the Huguenot Captain. Mme Modjeska for one night 26, and the 28-9 T. P. W. Minstrels.

Providence Opera House (Robert Morrow, manager): This week Duff's Opera co. in A Trip to Africa, Iolanthe, Gasparone and The Black Hussar. Week of 24, The Main Line The past week The Heroes of 1861-65 drew big money for the object it was given, but the co. was bad

Theatre Comique: Arrivals for the week are the Donaldson Brothers, Frankie Christie, Tom Lewis, Manning and Drew, Kittie O'Neil, Evans and DeRock, William Horbeck and Stedman's Dog and Monkey Fire Brigade. The Dominick Murray co. did a big business all last week.

Westminster Musee: The Annex which I spoke of last week has met with great success. It has accommodations for about a thousand people. There is a neat little stage and scenery, where performances are given. This week will be seen a Chinese lady, Ardell and Von Gofre, Nelson Hadley, Edwards and Ashford, Lou Merritt, Harry Fielding and Maggie Walker, Gallagher and West, Hattie Grey and William Mellville.

Items: The advance sale of tickets for the American Opera co. at this writing is over $5,000.—John Stetson has applied to Manager Morrow for dates in March to produce Gilbert and Sullivan's new opera.—There were over 30,000 tickets sold for the benefit of the Union Veteran Corps.

PAWTUCKET.

Music Hall (P. S. Luce, manager): Hazel Kirke drew a fair audience 12. Fenwick Armstrong, May Wheeler and H. Tansey, in the leading roles, earned merited encores. Their support was not up to the standard.

Item: One of the most pleasing features of the Opera House is the superb orchestra under the leadership of Prof. William Houghton, who, by the way, is only twenty years old, but wields the baton with the skill of a veteran.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): The Rentz-Santley co. gave a very creditable performance of its kind to a good house, 12. Had it not been for the very bad weather J. B. Polk and his excellent co. would have been greeted by a large audience, 13. Mixed Pickles is even more pungent than when last here.

TENNESSEE.

KNOXVILLE.

Staub's Theatre (Fritz Staub, manager): McDowell Comedy co. 10-12 in Engaged, Galatea and Our Regiment respectively. This is one of the best cos. that has visited us this season. Fanny Reeves' Galatea was excellent. Excellent supporting co. with one or two exceptions. The audience were highly entertained during the interval between acts by John Schaefer, the boy violinist.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Roland Reed played to very fair houses 10-11. McCaull's Opera co. was greeted by a rousing audience in the Black Hussar. Very cordial greeting to Kittie Cheatham, one of Nashville's native songsters, as the prima donna 13. She appeared in Falka 14, and the advance sale was very large. One of the largest engagements of the season, owing greatly to Miss Cheatham's popularity. Miss Cheatham was the recipient of numerous floral and other gifts.

Grand Opera House (W. J. Johnson, manager): Minnie Maddern, with very good support, played a fair engagement of three nights and matinee 10-11 in Caprice.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): James O'Neill and co. appeared 10-12 to packed houses. Receipts, $1,200. The play was presented in a most creditable manner and gave general satisfaction. Support very good. Minnie Maddern did a nice business remainder of week in Caprice, which was well received. Carleton Opera co. 20-2.

People's Theatre: Gertie Holmes' Female Minstrels amused large audiences last week.

Museum: Quite an addition last week in the Paris and Eden Musee Consolidation. In the theatre a good stage performance is given. Business excellent.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Last week was the most satisfactory of the season as far as finances are concerned. Lights o' London opened 10 to a full house. The "standing room only" sign appeared at 7:30. The performance was good and pleased the large audience. James O'Neill's Monte Cristo co. followed 13; largest audience of the season. Every seat was sold a day before the performance, and standing room was refused to at least 300 people. The local papers speak in the highest terms of the performance, and claim it was the most satisfactory play ever presented here. By request of those unable to gain admission and others who saw the play, Mr. O'Neill has consented to play a return date here Feb 3, and will no doubt be greeted by a large audience. Rentz-Santley 14; fair crowd. Kate Claxton, 22; Joseph Polk, 25; Annie Pixley, 28; Barry and Fay, 31.

Items: The season has been so satisfactory that Manager Albert has concluded to make this a two and three-night stand for good cos.—Kate Claxton was underlined to play in New Orleans on same date that she was booked for this city. Manager Albert had her contract since June of last year, and having refused other attractions for the week of her appearance, insisted upon her filling date, which she has consented to do.

TEXAS

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Considering disagreeable weather, a very fair audience greeted Henry Chanfrau in Kit, 6. While the star's performance of this famous role is pleasing, it suffers in comparison with that of his lamented father, although long association with the part will effect an improvement. Repeated matinee 7. Octoroon, evening bill. Scant houses. Support mediocre. T. J. Farron followed 8, matinee and evening, to poor business. Mr. Farron is liked here, and a worthier medium than Soap Bubble would be welcomed. As it is, the skit is saved from failure by the strenuous efforts of Mr. Farron, with the assistance of clever Gracie Emmett, and Baker's successor, W. T. Dobson. Barry and Fay in Irish Aristocracy had barely paying business 9-10. Barry's boisterous and Fay's quiet humor provoked incessant laughter. Co., in general, fair, especially Lillian Eims, who is painstaking and pleasing.

Items: T. J. Farron and several of his co. remained in the city over Sunday, and attended Irish Aristocracy. They evidently enjoyed it.—Managers Greenwall have just closed contract securing the Tremont in Galveston and Pillot's in Houston for another three-year term.

SHERMAN.

Opera House: Packed night of 5 to see Patti Rosa in Bob. She was called before the footlights at the close of every act, and all of her songs and dances were demanded over and over. She has certainly captured the good people of Sherman. Harry Warren is a good comedian, and his every entrance was greeted with applause. John W. Dunne as the Frenchman was particularly good, and is deserving of mention. The rest of the co. very good.

Gossip: Your correspondent wishes to thank Christian Moreline for favors received.—I had a pleasant chat with Professor H. F. Gruendler, the musical director of Patti Rosa co. I must not forget to mention that Professor Gruendler's fine music between the acts was encored, something that seldom happens.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): Adelaide Moore in Romeo and Juliet, Pygmalion and Galatea and Lady of Lyons, 7-8 and matinee, to poor houses. Lilly Clay's Gaiety co. to an exclusively male audience, 10. Such attractions should be denied the right to appear in respectable theatres. Although prices were advanced fifty per cent., Mrs. D. P. Bowers filled the house two nights and matinee, 11-12, appearing respectively in Elizabeth, Lady Audley's Secret and Mary Stuart. The engagement of an actress like Mrs. Bowers can be likened to a full-blown rose in a garden of weeds.

BRENHAM.

Grand Opera House (A. Simon, manager): Barry and Fay, 7. T. J. Farron in Soap Bubble, 10. Bunch of Keys, 12, all to poor houses Weather bad, money scarce and too many in such a short space.

Arena: McFain's ten-cent show last week to a fair business. Good performance—that is, for a dime.

WACO.

McClelland Opera House (Sandford Johnson, manager); Diamond Minstrels, 7 8; poor business. Mrs. D. P. Bowers 10, in Elizabeth, with Joseph Wheelock in support, to the finest business this season.

Garland Opera House (J. P. Garland, manager): Adelaide Moore, 11-12, in Romeo and Juliet; Lady of Lyons, at matinee; Pygmalion and Galatea, 12. Good business. The stage settings were the finest ever seen in Waco. Manager Garland deserves especial mention for his attention to the comfort of patrons.

Grateful: Messrs. Owen D. Jones and Alonzo S. Briggs desire to express their thanks to Mrs. Bowers for favors shown them. These gentlemen were members of the ill-fated Barbelle Comedy co., lately stranded.

VERMONT.

RUTLAND.

Rutland Opera House (A. W. Higgins, manager): Lester and Allen's Minstrels gave a satisfactory entertainment 9. Tony Denier's Humpty Dumpty drew a large audience 13.

BURLINGTON.

Howard Opera House (W. K. Walker, manager); Mr and Mrs. George S. Knight in Over the Garden Wall, 10; full house.

Item: Manager Walker has just returned from a trip to New York and Boston, where he made some fine engagements, Wilson Barrett being among them.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Lights o' London will not appear 17-18, as previously announced. Robson and Crane will open a four nights' engagement 10. Judging from present outlook, large and most fashionable audiences will greet them.

Academy of Music (Joseph K. Strasburger, lessee): Joseph J. Dowling played the most successful week of the season at this house in Nobody's Claim and Never Say Die. Week of 17, Mme. Neuville in The Boy Tramp.

NORFOLK.

Opera House (Barton and Logan, lessees). The Hollywood Juvenile Opera co. filled the house nightly past week, and gave very clever and enjoyable entertainments. The co. continues this week.

Academy of Music (Joseph K. Strasburger, lessee): Closed past week, the experiment of adopting the ten, twenty and thirty cents' scale not having proved a financial success. As a proof that the playing of strictly first-class attractions at this house will bring handsome returns, it is proper to state that every seat has been sold for the opening night of Robson and Crane, and that seats for the remaining performances are being sold rapidly. Rhea 21 2.

Dots: The Norfolk Elks made many donations to local charities during the holidays, and it is said that at its next meeting the lodge will vote a goodly sum for the relief of the destitute families of five heroic life-saving men who perished off our coast on the 8th inst. in a brave but unsuccessful attempt to save the lives of twenty-two sailors of the German ship *Elizabeth* wrecked during a gale.

FREDERICKSBURG.

Opera House (C. E. Hunter, Jr., manager): Opened week of 10 with Cora Van Tassel co. in Fanchon and closed the 15 in Hazel Kirke. Fair business. The co. is as good as the house has had this season. Left many admirers behind. Rhea 20; advance sales good.

WISCONSIN.

MILWAUKEE.

Week of 10 at the Grand Opera House opened with Effie Ellsler in Woman Against Woman for three nights. The plot of Woman Against Woman is by no means new, but it is well worked up. The dialogue is interesting and the situations strong and dramatic. As Bessie Barton, Miss Ellsler has many opportunities to display her ability, and fully comes up to the requirements of the part, proving herself an actress of more than ordinary ability. The jealous, suspicious, though loving husband, John Tressider, was well played by Frank Weston, though it is a thankless part. Archie Boyd does a fine bit of character acting as Phil Tressider. Rest of support fair. Business only fair. The Gypsy Baron had its first production in this city 13. It was given by Conried's Opera co. The co. is strong, both as to principals and chorus, and they give one of the best performances of comic opera we have had this season. The music is bright and pretty, as is all of Strauss' music, and Conried's co. is fully up to all the requirements. The stage setting is fine and costumes rich, particularly in the drill in the third act. Business good. Joseph Murphy, 20 23.

At the New Academy Rose Coghlan opened a three nights' engagement 13th, presenting School for Scandal, As You Like It and Lady of Lyons. Miss Coghlan is always welcome; she has many friends in this city. Besides being a very handsome woman, she is an excellent actress, and always has a good co. Her Rosalind is the best we have ever seen. Business fair. Maggie Mitchell 20 2.

The People's opened 10, after a long period of idleness, with a variety co of ordinary merit. The Weston Brothers in Our Minstrel Boys week of 17.

Items: The Palace was closed week of 10th. Nothing has as yet been definitely settled as to its future.—The Red-Haired Ladies' Convention was the drawing card at the Dime Museum.—We are glad to note a great improvement in the work of A. S. Lipman, with the Rose Coghlan co.—John A. Stevens, in A Great Wrong Righted, gave two performances at the New Academy 9 to poor business. The co. laid off week of 10, part of the time here and part in Chicago.—St. Osmond and Wetter, of pantomime fame, closed their season in Dallas, Texas, and are now in the city preparing for a new start.—The tormentor drop at the Academy is a sight, and should be dusted.—We have two of the best orchestras in the country, and two of the best leaders. With all the material they have, we think we might have a little new music once in a while. The parquet and dress circle of the Grand will be entirely changed during the summer.—Effie Ellsler will produce a new play during her engagement in Cleveland week of 24. It has not yet been named but will name itself. Manager Klaw says it will give her an opportunity of her life.—W. H. Lykins is in the city ahead of Maggie Mitchell. Will has his arm in a sling, and says its rheumatism. He's a Missourian, so rheumatism goes.—We took Tom Ihmsen, your Pittsburg correspondent to an Elk social and banquet, during his visit here. He had such a good time that he and the janitor had a fight to see who should put the lights out. Come again, Tom.—Harry De Lorme was unable to appear in The Gypsy Baron Friday night, owing to a severe cold.—Beginning 16, a sweeping reduction take place in prices of admission at the New Academy, as follows: gallery fifteen cents; balcony, twenty-cents; and dress circle thirty-five cents; reserved seats fifty cents and seventy-five cents. The Grand Opera House will still hold to the old standard prices.

JANESVILLE.

Opera House (P. L. Myers, manager): Ten Nights in a Bar-room played to good business 10. Effie Ellsler in Woman Against Woman had a full and highly satisfied house 13.

Item: Myers' Opera House, just opened after remodeling and refurnishing, is not excelled in this State. It is much enlarged.

CHIPPEWA FALLS.

Mme. Rive King appeared in concert 7, to a small but appreciative audience.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): A Tin Soldier 11-12; full houses, standing-room only to be had after the doors opened. Isabelle Coe was too ill to take her part as Mrs. Bridge, and left for Chicago to recuperate. Skipped by the Light of the Moon to three fair-sized audiences 14-15. Well received and gave better satisfaction than when presented here two years ago by Harrison and Gourlay. Agnes Herndon, 24, and McCaull's Opera co. 25 6.

Grand Opera House (A. J. Klunk, manager): The Baldwin Theatre co. presented Shadows of a Great City, Danites, Galley Slave, Hazel Kirke and Two Orphans, and did a large business. Best week's business in some time.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Genevieve Ward, ably supported by W. H. Vernon, played to fair-sized audiences, 10 12. Forget-Me-Not and the Queen's Favorite were the plays. Miss Ward has well established herself as a Toronto favorite.

Toronto Opera House (C. A. Shaw, manager): Muggs' Landing week of 10 to very large audiences. It is for "laughing purposes" only, and is a vehicle in which are brought out the talent of the jolly and bright little comedienne, Frances Bishop, and Alf McDowell. Miss Bishop is certainly deserving of success, as she is a charming and conscientious little actress and full of mirth, mimicry and merriment. This week Dan Sully.

HAMILTON.

Grand Opera House (F. Reeche, manager): W. J. Scanlan made his second appearance in this city 10, and had the satisfaction of turning people away long before the performance began. Notwithstanding bad weather and deep snow, The Silver King and Dan Sully filled in the week to very fair business. It was the latter's first appearance here, and we can only hope it won't be his last.

OTTAWA.

Lyceum Theatre: Eugenie Lindeman and the George Woodward Dramatic comb. drew fair houses week of 10. Harry Lindley week of 17.

MONTREAL.

Academy of Music (Henry Thomas, manager): Mr. and Mrs. George S. Knight, in Over the Garden Wall, have drawn good houses all week. Support good. This week Saints and Sinners.

Theatre Royal (Sparrow and Jacobs, managers): Edwin F. Mayo supported by a good co. has played to large audiences all the week. This week, Ada Gray.

Queen's Hall: (Henry Thomas, (manager): Teresa Carreno, supported by Mr. Saxon, baritone, and Mrs. Carter, soprano, gave two concerts 12-13, which were largely attended by music-loving people. Mme. Carreno, who has lost none of her old charm, rendered every number grandly.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The Lizzie May Ulmer party closed a fairly profitable week 8, and until their return in February this house will be (professionally) closed.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Philadelphia 17, week, Brooklyn 24, week.
AIMEE: Denver 24, week.
ALICE HARRISON: San Francisco 10, two weeks.
ALSBERG-MORRISON CO.: Los Angeles Cal., 24, week.
ANNIE PIXLEY: Washington 17, week, Chattanooga, Tenn., 28.
AGNES HERNDON: Beaver Falls, Pa., 20, Warren, O., 21, Canton 22, Wheeling, W.Va., 24, Steubenville, O., 25, Zanesville 26, Lancaster 27, Dayton 28, Cincinnati 31, week.
ABBEY'S UNCLE TOM CO.: Leetonia, O., 21.
ARTHUR REHAN'S CO: Brooklyn 17 week, Baltimore, 24, week, Washington 31, week.
ADA GRAY: Montreal 17, week.
APHRODITE CO: Lyons, N. Y., 22, Penn Yann 24, Ithaca 25, Tonawanca 26, Wilkesbarre 27, Plymouth 28. Scranton 29.
AROUND THE WOLLD (Fleming's): Cleveland 24, week.
BLACK FLAG CO.: San Francisco, Jan. 3, two weeks.
BARRY AND FAY: Texarkana, Ark., 21, Hot Springs 22, Pine Bluff 24, Little Rock 25-6, Cairo, Ill., 27, Nashville, Tenn., 28 9.
BUNCH OF KEYS (Flora Moore): San Antonio, Tex. 21, Palestine 22.
BENEDICT'S MONTE CRISTO CO.: New Orleans 17, week.
BLACKMAIL CO.: Newark, N. J., 17, week.
BOY TRAMP CO.: Richmond, Va., 17, week.
BUNCH OF KEYS CO.: Boston 17, week, Brooklyn 24, week.
BLACK CROOK (Baker's): Oil City, Pa., 21, Meadville 22, Erie 24, Ashtabula, O., 25, Akron 26, Canton 27, Mansfield 31.
BASYE DRAMATIC CO.: Paducah, Ky., 17, week.
BOUND TO SUCCEED CO.: Chicago 17, two weeks.
BAIRD'S DRAMATIC CO.: Petrolia, Ont., 17, week, Sarnia 24, week.
C. A. GARDNER (Karl): Troy, N. Y., 17, week.
CLARA MORRIS: Omaha, Neb., 19-20, Lincoln 21.
C. ERIN VERNER: Cincinnati 17, week.
CROSSEN'S BANKER'S DAUGHTER CO.: Binghamton, N. Y., 21, Corning 22, Bath 24, Dansville 25, Batavia 26, Lockport 27, Albion 28, Canandaigua 29, Geneva 31, Newark Feb. 1, Palmyra 2, Clyde 3, Canajoharie 4, Cohoes 5.
CORA VAN TASSEL: Raleigh, N. C., 17, week.
CHANFRAU: New Orleans 10, two weeks.
DION BOUCICAULT: Boston 17, two weeks
DALYS' VACATION CO.: Rutland, Vt., 21.
DENMAN THOMPSON CO.: N. Y. City 10—indefinite season.
DAN SULLY'S CORNER GROCERY CO.: Toronto 17, week, Reading, Pa., 28.
DANIEL BANDMANN: Mansfield, O., 21-2.
DEVIL'S AUCTION CO: Boston 17, week.
DOMINICK MURRAY: Newark, N. J., 24, week.
DICK GORMAN: Reading, Pa., 27-9.
EDWIN BOOTH: Baltimore 17, week, Pittsburg 24.
EFFIE ELLSLER: St. Louis 17, week, Cleveland 24, week.
EBEN PLYMPTON: Chicago 31, week.
EDMUND COLLIER: Brooklyn 17, week.
EDWIN F. MAYO: Williamsport, Pa., 20.
EDWIN ARDEN: Buffalo 17, week, Montreal 24, week.
EZRA KENDALL: Crawfordsville, Ind., 21.

EDITH SINCLAIR CO.: Fall River, Mass., 17, week.
EVANGELINE CO.: Brooklyn 17, week, Albany 24, Syracuse 25, Rochester 26, Buffalo 27-9.
EUNICE GOODRICH: Ottawa, Ill., 17, week, Joliet 24, week.
FANNY DAVENPORT: Chicago 17, week, St. Louis 24, week.
FRANK MAYO: N. Y. City 17, week, Pittsburg 27-9.
FLORENCES (Mr. and Mrs. W. J.): St. Louis 17, week, Quincy, Ill., 24.
FELIX VINCENT COMEDY CO.: Creighton, Neb., 17, week, Norfolk 24, week.
FRED. WARDE: Springfield, O., 21, Columbia, Tenn., 24-6.
FANTASMA: Omaha, Neb., 21-2, Colorado Springs, Col., 24 5, Pueblo 26, Leavenworth 28 9, Denver 31, week.
FLORENCE BINDLEY: Topeka, Kas., 21-2, Atchison 24, Nebraska City, Neb., 25, Plattsmouth 29.
FRANK E. AIKEN: Syracuse 17, week.
FLORENCE ELMORE: Albany, Ga., 21-2, Brunswick 24-6.
FRED BRYTON: Trenton, N. J., 25, Williamsport, Pa., 28.
FRANK FRAYNE: Columbus, O., 24, week.
FELTON-CONNIER CO.: Wellsville, Mo., 17, week, Columbia 24, week.
FRANCES BISHOP: Paterson, N. J., 22, Baltimore, 24, week.
FRANCIS LABADIE: Tipton, Ind. 21.
GENEVIEVE WARD: Chicago 17 week, St. Louis 24, week.
GRISMER-DAVIES CO.: Salt Lake 20-2, Reno, Nev., 24, Carson 25-6, Virginia 27-9, Nevada 31, Grass Valley, Cal., Feb. 1, San Francisco 7, six weeks.
GEORGE C. MILN: Hamilon 20-2.
GUS WILLIAMS: Little Rock, Ark., 20, Pine Bluff 21, St. Louis 24, week, Vicksburg, Miss., 31, Jackson, Feb. 1, Meridian 2, Birmingham, Ala., 3, Atlanta, Ga., 4-5.
GRACE GEORGE CO.: Sedgwick, Kas., 17, week, Halsted 24, week.
GEORGIE HAMLIN: Lincoln, Neb., 17, week, Omaha 24, week.
GRAHAM EARLE CO.: Homer, Ill., 24, week, Sullivan 31, week.
HELEN DAUVRAY: N. Y. City 10, four weeks.
HENRY B. DIXEY: Philadelphia 17, four weeks.
HARRY LINDLEY: Ottawa, Ont., 17, week.
HOODMAN BLIND CO. (Haworth): N. Y. City 10, two weeks.
HOODMAN BLIND CO. (Horning-Bradshaw): Jackson, Mich., 21, Kalamazoo 22.
HELD BY THE ENEMY CO.: St. Louis 17, week.
HORACE LEWIS' CO.: Brooklyn 17, week.
HAZEL KIRKE CO. (Coley's): Boston 17, week.
HELENE ADELL: Shenandoah, Pa., 17, week, Johnstown 24, week.
HARDIE-VON LEER CO.: Toledo, O., 17, week, Kankakee, Ill., 24, Streator 25, Aurora 26-7, Milwaukee 28-30, Chicago 31, week.
HARRY WEBBER: New Orleans 17, week.
IDA LEWIS: Reading, Pa., 17, week, Ashland 24, week.
IVY LEAF CO.: Albany 20 22, N. Y. City 24, week.
JOHN T. RAYMOND: Steubenville, O., 20, Wheeling, W. Va., 21 2, Washington 24, week.
JOSEPH MURPHY: Milwaukee 20 2, Watertown, 24, Madison 25, Janesville 26, Freeport, Ill., 27, Rockford 28, Chicago 31, week.
JAMES O'NEILL: Jacksonville, Fla., 21-2, Pensacola 24, Mobile 25-6, Selma 27, Montgomery 28, Columbus, Ga., 20
J. K. EMMET: Washington 17, week, Baltimore 24 week.
JOHN A. STEVENS: St. Louis 17, week, Chicago 24 week.
J. J. DOWLING: Baltimore 17, week.
J. B. POLK: Columbus, Ga., 21, Atlanta 22, Knoxville, Tenn., 24, Chattanooga 25, Birmingham 26, Montgomery 27: Pensacola, Fla., 28, Mobile, Ala., 29, New Orleans 31, week.
JENNIE CALEF: Upper Sandusky O., 21-2, Sandusky 24-6, Kenton 27 9
KATE FORSYTH: Chicago 17 week.
KIRALFYS' RAT-CATCHER: Denver 17, week.
KATE CLAXTON: Birmingham, Ala., 20, Knoxville, Tenn. 21, Chattanooga 22, Memphis, 24, week.
KATE CASTLETON: Pittsburg 17, week, Fort Wayne, Ind., 24.
KEEP IT DARK CO.: Detroit 21-2.
KITTIE RHOADES: Chester, Pa., 17, week, Columbia 24, week, Westchester 31, week.
KIRALFYS' AROUND THE WORLD: Chicago 24, week.
KINDERGARDEN CO.: N. Y. City 17, week.
LOUISE LITTA: Norwalk, O., 21.
LILIAN OLCOTT: N. Y City 17, week, Brooklyn 24, week.
LIGHTS O' LONDON CO.: Wilmington, Del., 21-2, Brooklyn 24, week.
LIZZIE EVANS: Davenport, Ia., 21, Rock Island, Ill., 22, Chicago 24, two weeks.
LOUISE RIAL: Paris, Tex., 21-2, Dallas 24-5, Weatherford 26-7, Fort Worth 28-9, Waco 31-Feb 1.
LOUIS JAMES: Cleveland 17, week Boston 24, week.
LOUIS ALDRICH: Brockton, Mass., 20, Philadelphia 24, week.
LOUISE POMEROY: Norfolk, Va., 24, week.
LAWRENCE BARRETT: Boston 17, two weeks.
LECLAIR AND RUSSELL: Newark 17, week.
LITTLE'S WORLD CO.: Washington 17, week, Louisville 24, week, Cincinnati 31, week, Detroit Feb. 7, week.
LOTTIE CHURCH: Buffalo 17, week, McKeesport, Pa., 24, week, Indianapolis 31, week.
LITTLE DUCHESS CO.: Carthage Mo., 17, week.
LEONZO BROTHERS: Hoboken 24, week.
LIZZIE MAY ULMER: St. John, N. B., 20-2, Halifax, N. S., 24, week.
MINNIE MADDERN: Kansas City 20 2, St. Joseph 24, Topeka, Kas., 25 Leavenworth 26, Lincoln 27, Omaha 28-9, Des Moines, Ia., 31, Cedar Rapids Feb 1, Janesville, Wis., 2, Milwaukee 3-5.
MRS. LANGTRY: Philadelphia 17, two weeks.
MARGARET MATHER: Jersey City 20-2.
MILTON NOBLES: Chicago 17, two weeks.
MRS. D. P. BOWERS: Hot Springs, Ark., 20-1, Little Rock 22, Vicksburg 24-5, Natchez 26-7, Jackson 28, Meridian 29.
MARGUERITE FISH: Newark 17, week, Baltimore 24, week.
MME. JANAUSCHEK: Pittsburg 17, week, Detroit 24, week, Buffalo 31, week.
MME. MODJESKA: Worcester, Mass., 24, Providence 26.
MARIE PRESCOTT: St. Louis 17, week, Springfield, Ill., 26.
MAIN LINE CO: Providence 24, week.
MAGGIE MITCHELL: Milwaukee 21-2, St. Paul 24, week.
MAY BLOSSOM CO. Philadelphia 17, week.
MME. JANISH: Pensacola, Fla., 20, Mobile, Ala., 21-2, Columbus, Ga., 24.
MAY FORTESCUE: Toronto 20-2, Chicago 24, week.
MONROE-RICE CO.: Bridgeport, Ct., 20-2, Baltimore 24, week.
MURRAY AND MURPHY: Farmington, N. H., 21, Great Falls 22, Portland, Me., 24, Rockland 25, Gardiner 26, Hallowell 27, Lewiston 28, Bangor 29.
MCDOWELL COMEDY CO: Roanoke, Va., 24-6.
MCCORMACK MILLER CO.: Brockton, Mass., 17, week.
MICHAEL STROGOFF: Zanesville, O., 20 Columbus 21-2, Dayton 24-5, Toledo 26-7, Fort Wayne 28-9, St. Louis 31 week.
MELVILLE SISTERS: Mt. Vernon, O., 17, week.
MATTIE VICKERS: Sedalia, Mo., 20, Boonville 22, Jefferson City 25, Louisiana 26-7, Quincy, Ill., 28-9.
MATTIE GOODRICH: Lyons, N. Y., 20.
MAUDE BANKS: Wilmington, Del., 24, week.
MA THA WARN CO: Urbana, O., 17, week.
N. S. WOOD: Chicago 17, week.
N. C. Goodwin: N. Y. City Sept. 20—indefinite season.
NIGHT OFF CO.: Cleveland 17, week, Akron 24, Springfield 25, Dayton 26, Louisville 27-9.
NEWTON BEERS: Brooklyn 17, two weeks.
NUGENT AND GLEASON'S METROPOLITANS: Canton, N. Y., 17, week, Watertown 24, week.
ONLY A FARMER'S DAUGHTER CO.: Sterling, Ill., 20, Dewitt 21, Rock Island 22, Keokuk, Ia. 24, Muscatine 25 Quincy, Ill., 26, Hannibal 27.
ON THE STAGE CO: Hoboken 24, week.
OLIVER BYRON: Atlanta, Ga., 19-20, Americus 21, Columbus 22, Birmingham, Ala., 24, Selma 25, Meridian, Miss., 26, Vicksburg 27, Natchez 28. Jackson 29,
ONE OF THE BRAVEST: Washington 17, week.
ON THE RIO GRANDE CO.: Chicago 24, week.
PAULINE MARKHAM: N. Adams, Mass., 18-22, Detroit 24, week
PARLOR MATCH CO.: Brooklyn, E. D., 17, week, Reading, Pa., 24 5, Trenton, N. J., 27.
PASSION'S SLAVE CO. Albany 17, week, Troy 24, week, Syracuse 31, week.
P. F. BAKER: Indianapolis 17, week, St. Louis 24, week, Quincy, Ill., 26.
PEOPLE'S THEATRE CO. (Hill's): Passaic, N. J., 17, Morristown 24, week.
PRISONER FOR LIFE CO.: Cincinnati 17, week.
RHEA: Norfolk, Va., 21-2.
RICHARD MANSFIELD: Springfield, Ill., 22, Chicago 24, week.
ROBERT DOWNING (Gladiator): Detroit 17, week, Toledo 24, Dayton 25, Springfield 26, Columbus 27-8, Wheeling, W. Va., 29, Baltimore 31, week.
ROBSON AND CRANE: Richmond, Va., 19-22, Charleston, S. C., 24 5, Savannah, Ga., 26-7, Augusta 28, Macon 29, Atlanta 31-Feb. 1, Selma, Ala., 2, Montgomery 3, Mobile 4 5, New Orleans 7, week.
RED-LETTER NIGHTS: Brooklyn 24, week.
ROSINA VOKES CO.: N. Y. City—indefinite season.
RAG BABY CO.: St. Louis 17, week.
REDMUND-BARRY CO.: Providence 20-22.
ROSE COGHLAN: Minneapolis 21-2, Chicago 24, week, N. Y. City 31, two weeks.
ROLAND REED: New Orleans 17, week, Galveston, Tex., 24 5, Houston 26-7, San Antonio 28-9, Austin 31-Feb 1, Waco 2-3, Fort Worth 4-5, Dallas 6-7.
RENTFROW'S PATHFINDERS: Beaver Falls, Pa., 20 Mercer 21, Franklin 22.
RILEY'S RAGGED JACK CO.: Rochester, N. Y., 17 week, Paterson, N. J., 24, week, Hoboken 31, week.
SILVER SPUR CO.: Omaha 17, week, Minneapolis 24, week.
SOL SMITH RUSSELL: Poughkeepsie, N. Y., 20, Troy 21-2, Gloversville 24, Utica 25, Oswego 26, Syracuse 27, Rochester 28-9.
SAINTS AND SINNERS CO.: Montreal 17, week.
STRANGLERS OF PARIS CO.: Springfield, Ill., 19-20, Fort Wayne, Ind., 22.
SALSBURY'S TROUBADOURS: Philadelphia 17, week, Boston 24, two weeks.
SKIPPED BY THE LIGHT OF THE MOON: Dunkirk, N. Y., 24, Tonawanda 25, Auburn 26, Seneca 27, Geneva 28, Newark 29, Norwich 31.
SILVER KING CO.: Decatur, Ill., 24, Springfield 25, Jacksonville 26, Kansas City 27 9.
SIBERIA: Grand Rapids, Mich. 19-20, Bay City 21, E. Saginaw 22, Detroit 24-6, Ann Arbor 27, Lansing 28, South Bend, Ind., 29.
SHADOWS OF A GREAT CITY: Bradford, Pa., 20.
STEVENS DRAMATIC CO.: Streator, Ill., 17, week
STREETS OF NEW YORK: N. Y. City 17, two weeks.
TONY HART: Indianapolis 20 2, St. Louis 24, week.
TAKEN FROM LIFE CO.: Grand Rapids, Mich., 24, week.
TIN SOLDIER CO.: Chicago 17, week, Pittsburg 24-6, Warren, Pa., 27, N. Y. City 31, week.
TWO JOHNS CO.: Milton, Pa., 20, Sunbury 21, Harrisburg 22, Philadelphia 24, week.
T. J. FARRON: Shreveport, La., 22, New Orleans 24, week.
TAVERNIER CO.: E. Adrian, Mich., 14-22, Jackson 24, week.
UNDER THE GASLIGHT CO. (Turner's): Pittsburg 17, week, Washington 24, week.
ULLIE AKERSTROM: Bangor, Me., 17, week, Newburyport, Mass., 24, week, Brockton 31, week.
WILBUR DRAMATIC CO. No. 2: Aurora, Ill., 17, week, Dubuque, Ia., 24, week, Davenport 31, week.
WIFE'S HONOR CO.: Tunkhannock, Pa., 20, Reading 24-6, Allentown 27-9.
WAITE COMEDY CO.: Cumberland, Md., 20 2.
WHITE SLAVE CO.: San Antonio, Tex., 21-2, Austin 24-5, Waco 26, Fort Worth 27, Dallas 28 9.
WAGES OF SIN CO.: Salem, Mass., 20, Gloucester 21, Lynn 22, Bangor, Me., 24-5.
WOODWARD DRAMATIC CO.: Brockville, Ont., 17, week, Cornwall 24, week, Malone, N. Y., 31, week.
WILSON BARRETT: Louisville 17, week, Cincinnati 24, week.
W. J. SCANLAN: Chicago 17, week, Cincinnati 24, week, Nashville 31.
WALL STREET BANDIT CO.: Brooklyn 17, week, Williamsburg 24, week.
WE, US & CO.: Syracuse 20-22.
ZOZO CO.: New Britain 20, Meriden 21-2, Holyoke, Mass., 24-5, Springfield 26, Worcester 27-9, Lowell 31-Feb. 1, Concord, N.H., 2, Nashua 3, Haverhill, Mass., 4-5.
ZITKA CO.: San Francisco 17, four weeks.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: San Francisco 24.
AMY GARDON OPERA CO.: Bradford, Pa., 24, week.
AMERICAN OPERA CO.: New Haven, Ct., 20, Philadelphia 21, Baltimore 24.
BENNETT-MOULTON OPERA CO.: Columbus 17, week.
BENNETT-MOULTON OPERA CO. B.: Holyoke, Mass., 17, week.
BOSTON IDEAL OPERA CO: Philadelphia 17, two weeks. Boston 31, two weeks.
BENSBERG OPERA CO.: Lyons, Ia., 20, Galena, Ill., 21, Cedar Rapids, Ia., 22, Marshalltown 24, Otumwa 25, Oskaloosa 22, Des Moines 27-8, Council Bluffs 29.
CARLETON OPERA CO: New Orleans 24, week.
DUFF'S OPERA CO.: Providence 17, week, Hartford, Ct., 24 6, New Haven 27-9, Albany 31, week, Philadelphia Feb 7, week.
DORA WILEY OPERA CO.: Crawfordsville, Ind., 24, week.
ERMINIE OPERA CO.: Trenton, N. J., 21-2.
EMMA ABBOTT OPERA CO.: San Francisco, 10, two weeks.
HOLMAN OPERA CO.: Niagara Falls, Ont., 17, week.
GYPSY BARON CO.: Minneapolis 20-2, Des Moines, 24 5, St. Joseph, Mo., 26 7, Topeka, Kas., 28-9, Kansas City 31-Feb. 2, Quincy, Ill., 3 Peoria 4-5.
KIMBALL OPERA CO. (Corinne): Rochester 17, week, Buffalo 24, week.
MCCAULL'S BLACK HUSSAR CO.: Dayton, O., 20-1, Springfield 22.
STETSON'S OPERA CO: Worcester, Mass., 25-6.
THALIA OPERA CO: Buffalo 17, week
THOMPSON OPERA CO: Portland, Ore., 3, four weeks.
WILBUR OPERA CO: Cincinnati 17, two weeks.
WRIGHT PICKENS CO.: Pulaski, Tenn., Feb. 1, Columbia 2, Nashville 3.

MINSTREL COMPANIES.

CALLAN-HALEY: Chicago 17, week.
HAVERLY'S: Reading, Pa., 22, Washington 27-9.
HICKS': Eufaula, Ala., 20, Americus, Ga., 21, Macon 22, Jacksonville, Fla., 24-5.
HI HENRY'S: Belleiare, O., 20, Wheeling, W. Va., 21-2
MCNISH, JOHNSON AND SLAVIN'S: Buffalo 24 6.
T. P. W.: Worcester, Mass., 22, Providence 28-9.
UNITED OPERATIC: Harrisonburg, Va., 20, Staunton 21, Lexington 22, Charleston 24 Huntington 25, Cattlettsburg, Ky., 26, Mt. Sterling 27, Winchester 28, Richmond 29, Lexington 31.
WILSON AND RANKIN'S: Dover, N. H., 20.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO: Louisville 17, week.
BIG FOUR: Paterson, N. J., 24-5.
BRANE GILDAY CO.: New Bedford, Mass., 17, week, Boston 24 week.
FANNY HERRING: Brooklyn 17, week.
GRAY-STEPHENS CO.: Louisville 17, week, Pittsburg 24, week.
GUS HILL'S CO.: N. Y. City 17, week, Paterson, N. J., 24, week.
GIBSON-RYAN CO.: Washington 17, week.
GEORGIE MELNOTTE CO.: St. Louis 17, week, Louisville 24, week.
HOWARD SPECIALTY CO.: Omaha, Neb., 26-7, Lincoln 28, St. Joseph, Mo., 29.
HARRIGAN'S TOURISTS: Batavia, N. Y., 21, Canandaigua 22, Seneca Falls 24, Auburn 25, Oswego 26, Fulton 27.
HALLEN AND HART: Pittsburg 17, week, Chicago 24, two weeks.
IDA VERNON'S CO.: Syracuse 17, week.
J. W. RANSONE: Detroit 17, week.
JONES-MONTAGUE CO.: Pittsburg 24, week.
KELLY-MURPHY CO.: Brooklyn 17, week.
LILLY HALL'S CO.: Washington 17, week, Baltimore 24 week.
MAGER'S CO: Paterson 17, week.
MOORE-VIVIAN CO: Bethlehem, Pa., 20-1.
MIACO'S CO.: Philadelphia 17, week.
MARINELLI CO.: Baltimore 17, week.
NIGHT OWLS: Chicago 17, week.
PAT ROONEY: Springfield, O., 20
RENTZ SANTLEY CO: Cincinnati 17, week, Wheeling, W. Va., 24, week, Pittsburg 31, week.
REILLY-WOOD CO.: Philadelphia 17, week.
WESTON BROTHERS: Milwaukee 17, week.

MISCELLANEOUS.

ARIZONA JOE: Toledo 17, week.
ANDRES CARNIVAL: Clarksville, Mo., 21-2, Helena, Ark., 24 6.
BRISTOL'S EQUIRSCURRICULUM: Dover, N. H., 24-6.
HERRMANN: Sacramento, Cal., 27-30.
HOWORTH'S HIBERNICA: Sumter, S. C., 19-20, Camden 21, Cloumbia 22, Newberry 24, Greenville 25.
KELLAR: Baltimore 17, week, Harrisburg 24-5, Bethlehem, Pa., 26, Trenton, N. J., 27-9.

The Childhood of Thespia.

But very few, if any, amid the throng of habitual theatre-goers give a thought as to the origin of their favorite amusement or the form of the earliest dramatic attempts. Yet it is a most absorbing occupation to trace the drama from its source amid the mists of the Twelfth century; through the luxuriant jungle of the Elizabethan Age, and all the devious and changeful ways of its further course, up to the stiff, close-cropt groves and gardens of the Georgian Era, with their Anglicised shepherds and love-sick swains.

But the study would also be a long one, so we may content ourselves with a glance over the first stages of the drama up to that time when, casting of the bonds off tradition and ecclesiastical surveillance which had hitherto restrained its freedom, it rose up in all its perfection in the reign of the Virgin Queen. Astounding as it may seem, the true origin of the English drama is to be found in the rituals of the Church itself—the Church which has for ages been growling at the histrionic art as one of the devil's abominations and a plague-spot on the face of the earth. Let us take a glance at that period of England's busy life marked by the Norman Conquest, more than eight centuries ago. The sturdy William had not forgotten his religion amid the swarms of *jongleurs* and gleemen which thronged his wild court; he had also brought over from the "sunny land of France" the grand ceremonies of the Romish Church, with all the gorgeous vestments of its priests. And three of the principal dramatic elements at once confront us in the magnificent rituals of this Church—most strikingly in the celebration of High Mass. We have the pantomimic in the breaking of bread and the communication; the narrative, in those portions of Scripture which were read to the congregation, and the lyrical in the sweet chants and anthems. Then, at a later period, portions of Biblical history, such as the Nativity and the Resurrection, were enacted during service. Although at first delivered in the Latin tongue, the colloquial language of the commons was very gradually introduced.

It is easy to conceive how some pale-faced priest, amid the swaying of the censers and the chanting of the choristers, conceived the idea of impressing holy lessons upon the leaden minds of common people by means of dramatic representations independent of the Church service. Hence arose the Mysteries—scenes from Biblical history—to which were afterward added the Miracles, drawn from the suffering lives of favorite saints. The Play of St. Katherine is the first Miracle of which any trace has come down to us, and of this we have only the name. These representations were at first given beneath the very shade of the churches themselves. A stage was erected, divided into three platforms, representing, respectively, Heaven, Earth and Hell. Scenery, of course, there was none, and no attempts at unity of place and time were observed.

In these rude structures the most harrowing passages of Biblical history were enacted by the monks themselves as warnings to the spectators. Some of these old plays were stretched out over the space of six long days! The lack of scenery was compensated by the grandeur of the costumes, which were drawn from the very vestry of the church. It is stated that in one representation of the Episode of Calvary a condemned criminal was crucified as the impenitent thief.

The populace gradually awoke to the fact that these representations contained elements of amusement as well as instruction, and the Mysteries and Miracles soon passed away from beneath the dark arches of the churches and took a high rank among English out-door amusements. They spread rapidly, until at length no town of any size was without its "Pageant." What a striking scene must the streets of quaint old Chester have presented on an occasion such as this!

Some of the entries in the old account-books, relating to these plays are most amusing. The following may provoke a smile: "Item—Payd for kepyng of fyer at hell's mouthe iiiid." "Payd for setting the world of fyer, vd."

Many of these Mysteries were presented in regular series, embracing the most striking passages of Biblical history, from the Fall of Lucifer to Doomsday. Three such series of "collective mysteries" may still be read, thanks to the labors of careful editors. They are known as the (1) Towneley, (2) Coventry and (3) Chester Plays,* and may be attributed, respectively, to the Fourteenth, Fifteenth and Sixteenth centuries.

The Towneley and Chester Plays are by far the most interesting. They are very short, and though sometimes coarse, are full of spirit and not lacking in most pleasing lines. I shall give but one instance—three lines, nothing remarkable as a composition, but which will at once be remarked by a student of ancient poetry for their melody. The dying Christ exclaims:

Eloye, Eloye, my God, I speak to Thee,
Eloye Lazamsbathanye,
Why hast Thou thus forsaken me?

The Chester Mysteries are perhaps most available to the modern reader, being included in the supplement to Dodsley's "Collection of Old English Plays."

Glancing over the these old works, one is struck by the eagerness with which the author strives to turn subjects the most serious into low comedy. The Immaculate Conception itself is no exception to this rule, and though it is to be understood that there is not a line which may be called sacrilegious, the author could not resist the temptation of enlarging on Joseph's natural consternation. Again, in The Massacre of the Innocents the bereaved mothers greet the slaughter of their children with the choicest Billingsgate and worse.

One of the most striking of these Chester Plays is that of The Shepherds, with a brief account of which we must bid farewell to the Mysteries.

The rough jests and wrestling bouts of the herdsmen with Trowle, the low comedian of the play, are interrupted by the appearance of the star, which gleams upon them like a sun. After many speculations as to its origin, they set out for Bethlehem, and kneel before the Christ-child. Then one old gray-haired shepherd makes the following appeal:

Loe, sonne, I bring thee a cape,
For I have nothing elles:
And though I come the hynd noste of all,
When thou shalt them to the blesse call,
Good Lorde, yet think on me!

Trowle next follows with a characteristic speech:

My dere, with dutye unto thee I me dresse,
My state and fellowshippe that I do not lose,
For to save me from all yll sickness,
I offer unto thee a pair of my wyfe's oulde hose!

Then follow the shepherd lads, and the simplicity of their gifts is at once ridiculous and touching. One offers a bottle without a stopper, another his reed-pipe, a third strips of his hood. The last then speaks:

Newe, childe, although thou be comen from God,
And be God thyself in thy manhode,
Yet I know that in thy childehoode,
Thou wylle for sweetemeat looke,
To pull down apples, pearres and plums.
Oulde Joseph shall not neede to hurte his thumbes,
Because thou hast not plenty of crumbes,
I give thee here my nuthook.

After their interview with the Child the wild Trowle, utterly awed by the presence of the infant Christ, "with his Father shining through his face," resolves to become an anchorite. One of his companions casts away his shepherd's staff forever, and the old companions, completely chastened, depart on their several ways with a gentle kiss.

In some of the Coventry plays indications of a change are most evident, a few abstract impersonations, such as Justice, Peace and Truth, being introduced; but it was not until the middle of the Fifteenth century that the Moralities—whose dramatis personæ consisted entirely of abstract qualities—were presented to the people. Langland's Piers Plowman, the translation of the Roman de la Rose and other less successful allegorical attempts, had done much to popularize this form of narration, and the public representations naturally followed the prevailing taste. These plays are obviously not so interesting as the older Mysteries and Moralities, though many, especially those which have some political *motif*, will well repay perusal. They consisted for the most part of struggles between Good and Evil Qualities, the besetting of youth by sins of the flesh and the devil, etc., which conflicts were represented in a highly allegorical style, always, as a matter of course, terminating with the dominion of the Good. Later on they were used to promote the religious and political interests of the country, especially during the reigns of him of the many wives and his virgin daughter. They gradually became very popular among the people, and did not entirely disappear until as late as the first years of the Seventeenth century.

In the Moralities his Satanic Majesty appears in an entirely new light, furnishing most of the comedy. He is invariably persecuted by the Vice, or Buffoon, who goads him about the stage and leads him into the most ridiculous quandaries.

Previous to the Seventeenth century there came into vogue those short, bright little representations, called Interludes, with which the name of John Heywood, court jester and musician to Henry VIII., is inseparably connected as the originator and author. These interludes must have served as *entr' actes* between the long Moralities, and as reliefs to the interminable banquets and festivals which were one of the distinguishing features of these good old times. They are most simple in plot, consisting almost entirely of conversations between four or five persons, and frequently show marks of true genius in the delineation of character, and a peculiar wit which is distinctively the author's own. One of his best attempts is the Four P's, remarkable for its delineation of a character of which Chaucer, "the morning star of song," has given us such an inimitable description—The Pardoner. The Palmer (or pilgrim) first enters, and gives a long list of his pilgrimages to "many a fayre and farie cuntrie" in search of grace. The Pardoner then interposes thus cynically:

And when ye have gone as far as ye can,
For all your labor and gostely intent,
Ye will come home as wyse as ye wente.

He then derides the wanderer for travelling so far, when for the loss of only a few pence into his own (the Pardoner's) pocket, he might have dispensed with all his weary journeyings and saved his soul as well. On the Palmer's expressing himself as slightly doubtful of the Pardoner's character, the latter indignantly asseverates that—

My pardons are such,
That yf there were a thousande soules on a hepe,
I wold brynge them alle to heven, as good chepe
As you have broughte yourselfe in pylerimage
In the least quarter of your vyage,
Which is far a this side side heven, by God;
Where your labour and pardon is od,
With smale cost and without any payne,
These pardons bring them to heaven playne;
Geve me a peny, or two pens,
And assone as the soul departeth hens,
In halfe an hour, or a quarter at the moste,
The soul is in heaven, with the holy ghoste.

The poticary then protests that most thanks are due to him, for—

No soule, ye knowe entreth heven gate,
Tyll from the bodye he be separate,
And whome have ye knowen dye honestly
Without helpe of the poticary?

The Pardoner responds:

If ye hyld a thousande in an houre space,
When come they to heaven dying out of grace?

But the Poticary puts an end to the argument by the following clincher:

If a thousande pardons aboute your neckes were tyed,
When come they to heven if they never dyed?

The Peddler then arrives, and to him is referred the question as to which of the three sends the greatest number of souls to heaven. After much consideration he proposes that the greatest liar shall command the other two, and after some objections on the part of the Palmer the contest is begun.

After much recriminative conversation, the Poticary tells a tale of an extraordinary cure, which the Pardoner follows with a most amusing and graphic account of a journey to hell, highly satirical toward the gentler sex. But the Palmer chances to state incidentally that during all his wanderings he has never seen a woman out of patience, and the Peddler at once awards him the palm, much to the disgust of the other two.

John Bale, Bishop of Ossory, a contemporary of Heywood's, composed the last Mysteries and the first Chronicle Play, and this old drama, which is half a Morality, half a drama, the Miracles and representations of that class, disappear never to return. For their tragic and comic elements were respectively perpetuated in Rockville and Norton's Gorboduc, or Ferrex and Porrex, and Nicholas Udall's Ralph Roister Doister, each of which is the first known play of its kind in the English language.

These two attempts, the latter of which is most amusing, are the pioneers, so to speak, of the two grand divisions of the English drama—Tragedy and Comedy.

MELBOURNE GREENE.

* The Towneley Mysteries (Surtees Society, 1836). 2. Leidus Coventriae, a Collection of Mysteries, formerly represented at Coventry on the Feast of Corpus Christi. 3 The Chester Plays, edited by Thomas Wright (2 vols., Shakespeare Society, 1843-7).

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The Mirror Memorial Monument Fund.

Amount Subscribed, - $1,063 65
Still Required, - - - 1,436 35

This, the conclusion of the second week of THE MIRROR Memorial Monument Fund subscription, finds it advanced over six hundred dollars toward the goal. We thought that the start last Thursday was remarkable, but the returns have since gone far past the first printed instalment, and here we are just entering on the third week with over one thousand dollars—or two-fifths of the entire amount required to complete the monument in Evergreens Cemetery—subscribed and paid in. What glorious testimony to the generosity and benevolence of the dramatic profession! Stars of the first magnitude; managers, local and migratory; actors and actresses ranging from the greatest to the humblest, have united in common movement to secure a fitting memorial for the player dead. And the laity have not hesitated to lend a helping hand, justly deeming it a privilege to be permitted to aid in the noble work. THE MIRROR is delighted with the readiness and the unparalleled liberality with which its appeal is being responded to. And it is proud to be the representative journal of a class that in respect to tenderness, sympathy, generosity and many other qualities is superior to every other class in the world! We give below a summary of the past week's progress.

If every manager and company responded as promptly and generously as John T. Raymond and his support, the Fund would be secured in a few days. Mr. Raymond is always among the first to co-operate in any movement looking to the general professional welfare, and this case has been no exception to the rule, as the following letter from his representative proves:

SCRANTON, Jan. 13, 1887.

Editor New York Mirror:

DEAR SIR:—Mr. Raymond received your communication yesterday. It gives me pleasure to enclose you draft for $80 in payment of subscription to Memorial Monument Fund, as per accompanying list.

Mr. Raymond hopes that at your efforts in behalf of this most worthy object will be thoroughly successful.

Yours truly, WALTER J. LAMB.

Of the $80 received $50 was given by Mr. Raymond and the balance by his company; Helen A. Tracy, Octavia Allen, Belle Pierson, Harry Pierson, William Cullington, J. B. Everham Jere Lant, George Conner and Walter J. Lamb. Mr. Raymond and his associates will accept THE MIRROR'S hearty thanks for their liberal donations.

To Fanny Davenport the Fund and its friends owe a heavy debt of gratitude. This distinguished actress' path in life has been marked by countless acts of benevolence. She loves her profession, and she is ever ready to do what lies in her power to promote its welfare and increase the esteem in which it is held. Miss Davenport's interest in the Actors' Fund has been shown on many occasions both by generous gifts of money and the tender of her services. Last Summer she gave $50 toward the monument, and now she comes forward again to help it to completion. Mr. Price, her husband and manager, writes thus, enclosing the munificent contribution of the star and her company:

CHICAGO, Jan. 15, 1887.

MY DEAR MR. FISKE:—Thanks to Mrs. Price's efforts I am enabled to hand you cheque for $83. Success to THE MIRROR Monument Fund. Sincerely yours, EDWIN H. PRICE.

Besides Fanny Davenport and Mr. Price, the subscribers include John Sutherland, W. J. Hurley, Harry E. Chase, Edmund Pembroke, J. F. Dean, Alma Aiken, J. H. Barnes, F. Willard, H. Standish, B. R. Graham, John A Denahy, Genevieve Lytton, Harry Hawk Wil, Lackaye.

One of the most complete as well as one of the largest subscription lists thus far received for THE MIRROR Fund is that of Messrs. Knowles and Morris, the well-known and respected Brooklyn managers. It embraces every employe in their successful establishment, from the managers down. These gentlemen have not called in the aid of any professional visitors to swell the donation—every cent comes from the people on their pay-roll. The amount—$78 25—was accompanied by the following letter:

GRAND OPERA HOUSE, BROOKLYN, Jan. 17, 1887.

DEAR MR. FISKE:—Enclosed please find our cheque for $50; also the sum of $28.25, subscribed by the employes of our theatre to be applied toward the payment of the monument to be erected in the Actors' Fund plot at Evergreens Cemetery, with best wishes for the success of the Actors' Fund and for the object you have in view. We can but hope that you will continue receiving subscriptions, the surplus over and above the amount necessary for the payment of the monument to be applied toward the purchase of the property for the establishment of the Actors' House and Exchange. Will you advocate it? We feel sure you would receive the hearty support of the profession in the undertaking.

Very truly yours, KNOWLES AND MORRIS.

HARRISON GREY FISKE, Esq.

If there should be a surplus, and the subscribers thereof were willing, the suggestion made by Messrs. Knowles and Morris might be acted upon. But just at present our energies are needed for furthering the Memorial Monument Fund. For their valuable aid in this effort the estimable Brooklyn managers have our thanks and appreciation.

The Crazy Patch company attests its generosity and its prosperity by a contribution of $54. The list is headed by the pretty and accomplished star, Kate Castleton, and Harry Phillips, who has the double happiness of being at once her husband and her manager. Everybody in the party gives liberally—and in saying everybody we mean to include Miss Castleton's maid, who shares the benevolence that permeates the Crazy Patch. Here are the names: John D. Gilbert, Eddie Girard, Henry V. Donnelly, Arthur H. Bell, Frank Palma, A. F. Baldwin, Sophie Gilpin, Marie Donelle, Grace Leslie, Daisy Hall and Cora, the star's maid. Mr. Phillips writes:

PITTSBURG, Pa., Jan. 17, 1887.

Editor New York Mirror:

DEAR SIR:—I take pleasure in enclosing my cheque for amount of within subscription. Trusting the full amount needed may soon be secured, I remain, respectfully yours, HARRY PHILLIPS.

Theatrical philanthropy is not confined to the male branch of the Sinn family. The gallant Colonel assisted the Fund last Summer, but it remained for his wife, the beautiful and talented Cora Tanner Sinn, to fall in line with THE MIRROR Memorial Monument Fund. Yesterday morning she sent a handsome cheque, the proceeds of her collection from the Alone in London company. Of this sum $25 was Mrs. Sinn's personal donation. She writes as follows:

PHILADELPHIA, Jan. 28, 1887.

Editor New York Mirror:

DEAR SIR:—Enclosed find a checque for $32.50 from the members of the Alone in London company.

I would suggest that the names of all those who subscribe to the Memorial Fund be printed and placed in the corner-stone. Wishing you all success, sincerely yours, CORA TANNER SINN.

The suggestion made by Mrs. Sinn is an eminently proper and appropriate one. THE MIRROR will see that the matter is brought to the attention of the Board of Trustees of the Actors' Fund in time for the plan she mentions to be carried out, should they concur in it. The contributors on Mrs. Sinn's list comprise Mr. and Mrs. Leonard Grover, Jr., Mr. and Mrs. W. A. Sands, H. Rees Davis, Mr. and Mrs. J. R. Pauling, Gracie Pauling, Thomas M. Quinn, W. T. G. and Geo. B. W.

Harrigan's Park Theatre is never hindmost in anything. When occasion calls the actor-author-manager whose name is so honorably and conspicuously identified with it, can always be found in the van. Mr. Harrigan is no longer a Trustee of the Fund, but his sympathies are solidly with it every time. So, too, are the sympathies of the leading members of his company. Manager Mart Hanley took a subscription blank in hand, and on Tuesday turned in $86 from Mr. Harrigan, himself, John Wild, George L. Stout, Annie Yeamans, John G. Sparks and Amy Lee. Messrs. Harrigan, Hanley and their associates will have front seats at the dedicatory ceremonies when the monument is unveiled next June.

One of the most highly respected managers in America is J. W. Albaugh, of Baltimore. Mr. Albaugh is an unostentatious gentleman, who pursues his calling in strict conformity to legitimate business principles. He is not often read about in the papers, but when his name does appear, it is usually in connection with some work of charity or professional benevolence. Here we have a case in point. Mr. Albaugh sends his cheque for $50 to the MIRROR Monument Fund.

Frederick Paulding, leading man in Margaret Mather's company, took a subscription paper, which he headed himself, and succeeded in securing donations from several generous and guild-loving members of that organization. Before leaving town on Saturday Mr. Paulding turned in $15, contributed by himself, John B. Porter, Charles Fredericks, Frank Wise, O'Kane Hillis, William Ranous, Fred. W. Peters, Mrs. Sol Smith, Alice Brown, of Robson and Crane's company, Sedley Brown and Henrietta Crosman. The last named ladies and gentlemen are not members of the Mather company.

Mestayer's We, Us & Co. have come promptly to the front with a subscription of $17, collected by Henry W. Johnson. The contributors comprise Jenny Gray, Maud Goodwin, Lulu Tutein, Roberta Crawford, Bernard Dyllyn, Henry W. Johnson, Joseph A. Ott, Harry Amberg, George Richards and John J. Lessinger.

The ladies and gentlemen of Arthur Rehan's company, through Stage-Manager J. S. Hoffman, have contributed the sum of $22. The subscribers are Carrie Turner, Ethel Brandon, Charline Weidman, Lilly Vinton, Harold Russell, Frank Carlyle, Owen Westford and Edward Warren.

Treasurer Harry Sanderson, of Tony Pastor's Theatre, has put his shoulder to the wheel with a will. Last week he sent two instalments, the first of which was acknowledged; the second forms a part of this week's published list. Seven dollars is the additional amount collected by Mr. Sanderson from James H. Muning, James H. Drew, George E. Homer, Lizzie Paine, Charles Baston, G. W. Rice and Georgie Parker.

Abe Solomon's name will be noticed in the subscription list opposite the sum of ten cents. We make special mention of this subscription in the hope that Mr. Solomon's example may induce others who feel that they are unable to give much to send whatever they can. No amount is too small, and no one need feel ashamed to contribute ten or twenty five cents to this worthy object. Every dime and quarter helps to swell the Fund, and if every one that cannot afford to hand in more will give one of these sums the good work will be quickly finished. THE MIRROR is glad to receive and acknowledge subscriptions however small, and it hopes that no feeling of false pride will prevent anybody from sending anything.

John and George Connor got up a subscription on their own hook, as representatives of the Atkinson and Cook company, and handed in $5 on Tuesday.

A member of the Grismer-Davies company sends a contribution from a distant town with the subjoined words:

PUEBLO, Col., Jan. 11, 1887.

Editor New York Mirror:

DEAR SIR:—Enclosed find $3 for the Monument Fund. Hoping the amount needed may be speedily raised, I am, yours respectfully. WILSON DEAL.

Jerome Eddy sends $12 which he has collected at his office, 23 East Fourteenth street. Lillie West, Frankie Kemble and "J. H. E." are the donors. Mr. Eddy is a worker, as his flourishing press agency business indicates; so he can be relied on to do more in the Fund's behalf before the subscription closes.

The following letter is from a well known real estate and insurance agent:

KEOKUK, Ia., Jan. 10, 1887.

Editor New York Mirror:

DEAR SIR:—Please find the enclosed American Express order for $2, my mite toward the Monument Fund. Your noble work is deserving of the greatest praise, and every professional and friend of the drama should each contribute something to this living monument. I consider it an honor to be allowed to contribute. I am, with respect, yours, HARRISON TUCKER.

The rising young actor, Edwin Arden, sends a post-office order for $16 from Buffalo, along with this letter:

BUFFALO, Jan. 18, 1887.

Editor New York Mirror:

MY DEAR SIR:—I enclose you P. O. order for $16, being the amount collected from the members of my company for the Memorial Monument. Accept my hearty good wishes for your noble endeavor. Very sincerely, EDWIN ARDEN.

Besides Mr. Arden, the donors of the above amount include Mildred Arden, Horace James, T. J. Commerford, T. W. Haimor, Charles Macklin, Jennie Christie, Evelyn Campbell, W. C. Miller, Frank Leiden, Harry Bernard and "Cash."

A member of the firm of Jacobs Brothers, clothiers, in Sedalia, writes thus:

SEDALIA, Mo., Jan. 10, 1887.

Editor New York Mirror:

DEAR SIR:—Enclosed I hand you postal note for $1 for the Memorial Monument. I deem it a privilege to add my mite to the noble charity. All honor to the inaugurators and promotors of the Actors' Fund of America! Sincerely yours, MAX JACOBS.

James H. Baker, of Oil City, Pa., encloses fifty cents in a letter that says: "I realize the insignificance of my amount, but I hope it will pay for an hour's labor on the monument." As we have said already in this connection, no sum is too small to be valuable.

C. H. Rhode, MIRROR correspondent at Galveston, Texas, contributes $1 to the Fund, and writes that he will endeavor to fill up a blank with names in his city.

Among the individual subscribers in this week's list will be noted the names of Agnes Herndon; Mr. and Mrs. Digby Bell, of the McCaull company; Dr. H. W. Wood, manager of the Sedalia, Mo., Opera House; C. W. Travis, of Philadelphia; A. L. Gellert, of Poughkepsie; Leona Fontainebleau, of Atkinson's Aphrodite company; C. D. Clarke, of Louisville, Ky.; and George H. Waters, the hospitable and charitable proprietor of the Woodbine Hotel at High Bridge, N. Y.

Following are the names of the subscribers and amounts contributed from Thursday morning, Jan. 13, to Wednesday evening, Jan. 19, inclusive, in the order of their receipt:

Max Jacobs, Sedalia, Mo.	$ 1 00
Harrison Tucker, Keokuk, Ia.	2 00
Agnes Herndon, New York	5 00
A. L. Gellert, Poughkeepsie, N. Y.	1 00
Margaret Mather Company:	
Frederick Paulding	5 00
John B. Porter	1 00
Charles Fredericks	1 00
Frank Wise	1 00
O'Kane Hillis	1 00
William Ranous	1 00
Fred. W. Peters	1 00
Mrs. Sol Smith	1 00
Alice Brown, Robson and Crane co.	1 00
Sedley Brown, New York	1 00
Henrietta Crosman, New York	1 00
John T. Raymond Company:	
Helen A. Tracy	2 00
Octavia Allen	2 00
Belle Pierson	5 00
Harry Pierson	5 00
William Cullington	2 00
J. B. Everham	5 00
Jere Lant	2 00
George Connor	2 00
Walter J. Lamb	5 00
John T. Raymond	50 00
Wilson Deal, Grismer-Davis company	3 00
Abe Solomon, New York	10
James H. Baker, Oil City, Pa.	50
Fanny Davenport Company:	
John Sutherland	$2 00
W. J. Hurley	2 00
Harry E. Chase	1 00
Edmund Pembroke	1 00
J. F. Dean	2 00
Alma Aiken	2 00
J. H. Barnes	10 00
F. Willard	2 00
H. Standish	2 00
B. R. Graham	5 00
John W. Denahy	1 00
Genevieve Lytton	3 00
Harry Hawk	3 00
Fanny Davenport	25 00
Wil. Lackaye	2 00
Edwin H. Price	25 00
Grand Opera House, Brooklyn:	
Messrs. Knowles and Morris	50 00
J. Bordon Lewis	1 00
John W. Atherson	1 00
Ulster J. O'Mallon	1 00
Frank Murray	1 00
Frank Goodwin	50
F. Schrage	1 00
Thomas McCann	25
Lewis S. Bast	1 00
Henry Dishbine	50
John Godwin	50
Michael Angelo Pellicano	1 00
Joseph Fohs	1 00
Joseph Lacalle	50
Joseph Lowezz	50
John Hansin	50
Paul De Fine	50
Louis Schaefer	50
Franco de P. Agut	50
Joseph Allessio	50
J. Ali	2 00
Lee Ottolengui	2 00
A. Simpson	2 00
C. A. Prarrall	2 00
John E. Ober	1 00
James Fohs	50
Fred. Rhoades	50
F. A. Wallace	1 00
C. Fleischmann	50
J. Quinn	1 00
P. Hopkins	1 00
A. J. Van Brunt	1 00
A. G. Morris	50
Tony Pastor's Theatre:	
James H. Manning	1 00
James H Drew	1 00
George E. Homer	1 00
Lizzie Paine	1 00
Charles Basta	1 00
G. W. Rice	1 00
Georgie Parker	1 00
Dr. H. W. Wood, Mgr. Opera House, Sedalia, Mo.	2 00
C. H. Rhode, Galveston, Texas	1 00
J. W. Albaugh, Baltimore, Md	50 00
We, Us & Co.:	
Jenny Gray	2 00
Maud Goodwin	1 00
Lulu Tutien	1 00
Roberta Crawford	1 00
Bernard Dyllyn	5 00
Henry W. Johnson	2 00
Joseph A. Ott	2 00
Harry Amberg	1 00
George Richards	1 00
John J. Lessenger	1 00
Kate Castleton Company:	
Mr. and Mrs. Harry Phillips (Kate Castleton)	25 00
John D. Gilbert	5 00
Eddie Girard	5 00
Henry V. Donnelly	5 00
Arthur H. Bell	5 00
Frank Palma	2 50
A. F. Bradley	2 00
Sophie Gilpin	1 00
Marie Donelle	1 00
Grace Leslie	1 00
Daisy Hall	1 00
Cora (Miss Castleton's maid)	50
C. W. Travis, Philadelphia, Pa.	1 00
Mr. and Mrs. Digby Bell, McCaull Opera company	10 00
Arthur Rehan's Company:	
Carrie Turner	$5 00
Ethel Brandon	2 00
Charline Weidman	2 00
Lilly Vinton	2 00
Harold Russell	5 00
Frank Carlyle	2 00
Owen Westford	2 00
Edward Warren	2 00
Harrigan's Park Theatre Company:	
Edward Harrigan	$50 00
John Wild	5 00
G. L. Stout	2 00
Annie Yeamans	1 00
John G. Sparks	1 00
Amy Lee	2 00
M. W. Hanley	25 00
Atkinson and Cook Company:	
John Connor	2 00
George Connor	2 00
Lilly West, Chicago, Ill.	2 00
J. H. E., New York	5 00
Frankie Kemble, New York	5 00
Alone in London Company:	
Cora Tanner Sinn	25 00
Leonard Grover, Jr.	5 00
Ada Dwyer Grover.	
W. A. Sands	5 00
Laura Le Claire Sands	
C. G. Craig	5 00
	2 00
H. Rees Davis	5 00
J. R. Pauling	1 00
Mrs. J. R. Pauling	1 00
Little Gracie Pauling	1 00
Thomas M. Quinn	1 00
W. J. G.	1 00
Geo. B. W.	50
George H. Waters, High Bridge, N. Y.	5 00
Edwin Arden Company:	
Cash	1 00
Mildred Arden	1 00
Horace James	1 00
T. J. Commerford	1 00
T. W. Haimon	1 00
Charles Macklin	1 00
Jennie Christie	1 00
Evelyn Campbell	1 00
W. C Miller	1 00
Frank Leiden	1 00
Harry Bernard	1 00
Edwin Arden	5 00
Leona Fontainebleau, Atkinson's Aphrodite Company	1 00
C. D. Clarke, Louisville, Ky	2 00
Total	$617 35
Previously acknowledged	446 30
Total amount subscribed to date	$1,063 65

Last evening the following dispatch was received:

CHICAGO, Jan. 19, 1887.

Editor New York Mirror:

My company's subscription to MIRROR Memorial Monument Fund was sent yesterday—$36.

MILTON NOBLES.

The Nobles company's contribution not having reached us yet, its acknowledgment is deferred until next week. In this connection, let us state, to avoid confusion, no names are announced in the published subscription list until the cheque or cash comes to hand.

INDIANAPOLIS, Jan. 17, 1887.

Editor New York Mirror:

DEAR SIR:—I have the pleasure to report that I presented the matter of the Monument Fund before Indianapolis Lodge, No. 13, B. P. O. Elks. Twenty-five dollars was ordered paid to the Fund as the amount of the Indianapolis Lodge donation. The money will be paid to me to day and I will remit. Will try to secure individual subscriptions also. Very truly, K. W. LOWRY.

This generous donation will be received in time for acknowledgment next week.

THE MIRROR'S correspondence corps numbers 500 alert and active men. Many of them are taking a lively interest in the cause, and several write that they have started subscription lists that will shortly be heard from. We think the correspondents will do good work for the Fund. They are collectively the best equipped, the most intelligent and the faithfullest out-of-town staff that any metropolitan journal possesses, and in this connection they may be relied on to add distinction to themselves and to this paper.

Miss Annie Wood is working like a Trojan for the Fund. She has started subscriptions in the leading dry goods houses and hotels, which will be heard from next week. She also meditates a descent upon the bulls and bears of Wall street when the state of the market is promising to her enterprise.

Among the hotel-men that have interested themselves in this matter through Miss Wood's efforts are Mr. Breslin, Gilsey House; Mr. Matthews, Sturtevant House; Mr. Wall, Hoffman House; Captain Conner, St. James Hotel; Mr. Rogers, Coleman House, and Mr. Darling, Fifth Avenue Hotel.

Robert Taylor, M. D., physician to the Actors' Fund, has started in to secure subscriptions. His residence is 58 Lexington Avenue.

The manager of the Keokuk Opera House, D. R. Craig, sends for a quantity of subscription blanks, and says, "I shall do all in my power to help such a worthy, laudable object to a successful and speedy outcome."

Several young ladies prominent in New York society have manifested a lively interest in THE MIRROR'S work. They have asked for subscription blanks and are diligently canvassing for donations among their personal friends.

"The erection of a memorial monument over the burial plot of the Actors' Fund at Evergreens Cemetery is only in keeping with what all the charitable organizations all over the country have ever been doing," said Frank W. Sanger. "It is a mark of respect—pure and simple—to the memory of the dead, and a fitting tribute to the good that has been done by them. In all respects the movement is a deserving one, and it ought to be the pride of the entire profession to see the monument erected, as they will, I have no doubt, before the year is over. As for the undertaking of THE MIRROR, that is only a repetition of a number of good things which that journal has done for the benefit of the theatrical profession, and it will undoubtedly succeed in collecting the money. Of that there need be no misgiving.

Manager J. M. Hill said to a reporter: "I am more than favorably impressed with the work THE MIRROR is doing. I think that the time has come for the erection of some stone to mark the graves of the dead actors of this country, and the living actors should leave nothing undone toward its speedy uprising."

"There is no one in the profession," said Rudolph Aronson, "that wishes more heartily for the speedy fulfilment of the task which THE MIRROR has given itself than I, and we here at the Casino shall do all we can to make as good a showing for the Memorial Monument as any theatre in the city. Your paper deserves a great deal of credit for having proposed this way of getting the monument up and for having put things into such good shape for its success. The matter is worthy of every professional's attention."

"I have only good words to say for the Actors' Memorial Monument Fund and the enterprise of THE MIRROR in furthering it," said Daniel Frohman. The respect shown to the dead actor, we must remember, engenders more regard for the living, and the monument is a beautiful token of the love we hold for those who have passed away. As for THE MIRROR, it has always proved itself to be the professional's genuine friend, and it is a credit to the profession that it has such an honest and able representative."

BEATS THE BARTHOLDI FUND.

The New York Star, Jan 15.

THE MIRROR is doing a work that ought to make it doubly popular among the Thespian fraternity throughout the land. Its Memorial Monument fund is rapidly swelling, one-fifth of the total amount required having been subscribed the first week. This beats the Barthoidi fund all to pieces.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

AMSTERDAM, N. Y. **Potter's Opera House.** Population 16,000. Seating 1,000. Share or rent. Open dates for good attractions after Jan. 1.
N. S. POTTER, Mgr.

ALLIANCE, OHIO.
PEOPLE'S THEATRE.
WILLIAM TOBIN, Manager. | G. W. SOUDBECK, Prop.
Open time. Sharing terms.

ABERDEEN, MISS.
TEMPLE OPERA HOUSE.
G. W. ELKIN.....Manager
Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000. Good attractions draw well. Correspondence solicited for open dates.

ADRIAN, MICH. **Central Hotel.**
Headquarters of the profession. Special rates. N. Y. MIRROR on file. FRED. S. AVERY, Mgr.

ASHTABULA, O. Population, 7,000.
SMITH'S OPERA HOUSE.
Seating capacity 900; full set of scenery. Good attractions wanted. Share only. SMITH & SON, Prop'rs.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

BINGHAMTON, N. Y. Population 25,000.
BINGHAMTON OPERA HOUSE.
Now dating season 1887-8.
J. P. E. CLARK, Manager.

BRUNSWICK, GA. Population 7,000.
L'ARIOSO OPERA HOUSE.
Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
GLOVER & WHITTAKER, Lessees and Mgrs.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,200. Fifteen dressing-rooms. Stage 25x70; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. ROHRKASTE, Mgr. and Prop.

BUFFALO, N. Y.
UNITED STATES HOTEL.
Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.
J. LATZ, Jr., Manager.

BATH, N. Y.
STEUBEN HOUSE.
First class. Located near Opera House. Professional rates, $1 per day. Free 'bus. Baggage transferred free. Plenty of accommodations for circuses.
CAPT. D. A. SIGNOR, Proprietor.

CINCINNATI, O.
ROYAL HOTEL.
Southeast corner Walnut and Court streets.
The above Hotel has been entirely renovated and refitted with new and handsome furniture.
SPECIAL RATES TO THEATRICAL PEOPLE.
Good rooms, including board, $5 and $6 per week.
Call or address
S. J. HESS, Proprietor.

CLEVELAND, O.
ACADEMY OF MUSIC.
Seating capacity 1,500; all chairs. Full scenery and every modern convenience. Wanted, good attractions for December and January. W. F. DOBBERT, Mgr.

CLEVELAND, O. **Superior House.**
364 Superior street. Home of the profession. Special rates. F. VAN LOAN, Proprietor.

COLDWATER, MICH. **Tibbits' Opera House.** On Ground floor. Seating 1,300; all chairs. Full scenery and every convenience. Weeks of Jan. 24 and Feb. 7 open. C. L. HUNTER, Manager.

CLEVELAND, O. **New Johnson House.** 133 Superior street. Special rates to the profession. H. B. WEST, Manager.

CLEVELAND, OHIO. **STREIBINGER HOUSE.** Headquarters of the profession. Special rates. Steam-heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

CONNEAUT, O. Population, 5,000. **CLEVELAND'S HALL.** Seating capacity 600, all chairs. Full scenery, well heated, etc. Open time for good attractions always. Share only. G. H. CLEVELAND, Manager.

CHARLESTON, S. C. **PAVILION HOTEL.** First class. Centrally located. Special rates to the profession. Transfer 'busses and wagons at all trains. Hauling done cheaper than by any other line. E. T. GAILLARD, proprietor.

DANVILLE, VA. **ACADEMY OF MUSIC.** Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect. M. A. MOSELEY, Manager.

DETROIT, MICH. **UNION HOTEL.** 210 and 212 West Woodbridge street. Convenient to all Depots and Theatres. Special rates. Street-cars pass the door. M. McCALL, Proprietor.

ELYRIA, OHIO. Population 6,000. **ELYRIA OPERA HOUSE.** Seating capacity 800; all chairs. Full scenery, gas and every convenience. Wanted, good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

ERIE, PA. Population 40,000. **PARK VIEW HOTEL.** Facing Opera House. Only home of profession in city. Special rates and every convenience. N. Y. MIRROR on file. BUROW & DREIFUSS, Props.

THEATRICAL BAGGAGEMAN. C. M. STOKE. All orders addressed care of Park Opera House for Park View Hotel, will receive prompt attention.

EAST LIVERPOOL, OHIO. **OPERA HOUSE.** Managers of First-class Dramatic and Musical Companies, Attention! Wanted, for balance season 1886-7, first-class companies only. Only theatre in the city. Seats 1,000. Good stage; full set of scenery. Population of town, 10,000, and a good show town, being close to all other surrounding towns and cities. On Cleveland and Pittsburg Railroad. Direct route between Wheeling and Pittsburg, Cleveland and Pittsburg. Now ready to book for January, February, March, April, May and June, 1887. Popular prices. First-class combinations write at once.
Wanted, for one, two or three weeks, Jan. 17, good attraction.
CHARLES F. SURLES, Manager.

FLATONIA, TEXAS. **NEW OPERA HOUSE.** Seats 400. W. WILLEFORD, Manager.

FREMONT, OHIO. **Hein's Opera House.** Seating 900. First-class attractions wanted. J. M. DRYFOOS, Manager.

GREENVILLE, PITT COUNTY, N. C. **SKINNER'S OPERA HOUSE.** Seats 500. Good show town. M. HORN, Manager.

GREENVILLE, MICH. Population 4,000. **PHELPS' NEW OPERA HOUSE.** P. S. TURNER.....Manager | T. J PHELPS....Proprietor. Seating capacity 1,000, all chairs. Stage 25x50. Full scenery. Plenty of open time.

HUNTSVILLE, ALA. **HUNTSVILLE OPERA HOUSE.** Population 8,000. Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

HILLSDALE, MICH. Population 5,000. **Sutton's Opera House.** Seating 800; all chairs; full scenery; large stage. Plenty of open time. Rent (only) $20 per night. W. H. MYERS, Mgr.

HOUTZDALE, PA. **OPERA HOUSE.** On ground floor. Seating capacity, 1,356. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 12,000 to draw from, and best show town in the bituminous coal region. This house is entire y new, and was opened Dec. 14. First-class attractions wanted.
Address J. H. DIETRICK, Manager.

HUNTINGDON, PA. **NEW OPERA HOUSE.** Under new management. Seating capacity 1,500. On line of Pennsylvania Central Railroad. Time filling fast. Managers wanting dates write at once. Best show town on the line of this railroad, between Philadelphia and Pittsburg. This is one of the finest opera houses in Pennsylvania, with all the latest improvements. G. GREENBERG, Manager.

JACKSON, MICH. **COMMERCIAL HOTEL.** Near both theatres and depot. Special rates. First-class in every way. CHARLES H. RUHL, Prop.

JACKSON, MICH. **ASSEMBLY OPERA HOUSE.** Seating capacity 1,900; large stage; full scenery; electric lights, etc. Open time for good attractions after Nov. 22, for rental only. IRVING B. KICH, Mgr.

KANSAS CITY, MO. **NINTH STREET THEATRE.** A. JUDAH, W. H THOMAS, ...Lessees and Managers.
The only popular priced theatre in the city, now in course of construction, and will be open about March 1. Parquet, Dress Circle, Private Boxes, Balcony and Gallery all seated with upholstered, plush-finished opera chairs; heated with steam; capacity 1,500; stage 67x30 feet; stage opening 36 feet; height of proscenium arch, 32 feet.
POPULAR PRICES, 75, 50, 35, 25 and 15 CENTS.
BOXES, $1.
FULL HOUSES AT POPULAR PRICES ARE BETTER THAN EMPTY SEATS AT HIGH PRICES.
Companies desiring time please write as early as possible. Address
JUDAH & THOMAS.

KALAMAZOO, MICH. **KALAMAZOO HOUSE.** (Near both theatres.) AVERY AND MILLER, Proprietors.

KALAMAZOO, MICH. **KALAMAZOO OPERA HOUSE.** Seating capacity 1,400, all chairs; full scenery, large stage, steam heated. Good attraction wanted week Dec. 27. Opera co. preferred. McCLAVE & BASSETT.

LIMA, OHIO. **FAUROT OPERA HOUSE.**
FINDLAY, OHIO. **DAVIS OPERA HOUSE.**
BUCYRUS, OHIO. **BUCYRUS OPERA HOUSE.**
VAN WERT, OHIO. **PAVILION OPERA HOUSE.**
These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
For time and terms, address
GEO. E. ROGERS, Lessee and Manager, Lima, Ohio.

MALONE, N. Y. **HOWARD OPERA HOUSE.** FERGUSON AND MERITT.....Lessees and Managers
WARNING.—Managers wishing time will please address in full as above, as an old hall here has been recently dubbed "Opera House" for the purpose of misleading. Respectfully yours,
FERGUSON AND MERITT.

MUSCATINE, IOWA. **TURNER OPERA HOUSE.** Ground floor, 1,000 folding chairs, stage 30x60. Everything new; 16 sets magnificent scenery.
B. SCHMIDT, Manager.

MOUNT VERNON, OHIO. **Woodward Opera House.** Open time in January, February and March. Comic opera or minstrel. Rent or share. Address L. G. HUNT, Manager.

MT. CLEMENS, MICH. **STANDARD OPERA HOUSE.** JOHN R. TRUFANT.....Manager
The Great Health Resort of the North. City's population 5,000; transient, 500 to 2,000; size of house, 70x92; stage 60x40; 20 sets scenery, full and complete; seating capacity 1,000; folding chairs.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety shows; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in January, February and March, and will book companies for the Summer season or as late as the first of September, 1887. Would like to hear from all managers who are coming to Michigan the present season; also season of 1887-8. Mt. Clemens is on main line of G. T. R. R., twenty miles from Detroit. Companies can play here and at Port Huron and make the best railroad connections for the Saginaws and other points. Managers will bear in mind that under this management Mt. Clemens will not be "showed to death." Not more than one company a week, and not more than two nights, will be booked. Address
JOHN R. TRUFANT, Mt. Clemens, Mich.

MOUNT VERNON, OHIO. **Curtis House.** Headquarters of the profession. Special rates. One block from theatre. C. T. ANSMINGER, Prop.

NEW ORLEANS, LA. **First-class Board** and rooms at No. 5 South Street, opposite Lafayette Square, convenient to business, principal Hotels, Theatres, Railroad Offices and Churches, and Cars to all Railroad Depots. Terms—$1.25 and $1.50 per day. Special rates to the theatrical profession.

NEW BRUNSWICK, N. J. Population, 20,000. **OPERA HOUSE.** Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated, full scenery, stage 35x50. Open for good attractions.
AYERS D. INSLEE, Manager.

NEW MILFORD, CT. **Town Hall.** Seats 900. Will share with two good companies a month. FERRALLY BROTHERS.

NORWALK, OHIO. Population 8,000. **WHITTLESEY OPERA HOUSE.** Seating capacity 600. Good attraction can secure open dates on rental only. S. P. HILDRETH, Manager.

OWEGO, N. Y. **CENTRAL HOUSE.** Facing Opera House. Special rates to dramatic cos. Free 'bus meets all trains. D. E. BECKER, Prop.

OWEGO, N. Y. **WILSON OPERA HOUSE.** Seating capacity, 1,200. Has lately been refitted, re-seated with upholstered folding opera chairs, stage enlarged and floor inclined. S. F. FAIRCHILD, Mgr.

OSWEGO, N. Y. **CASINO OPERA HOUSE.** Opened March 29, 1886. First-class house. Largest theatre and stage in city. Seating capacity, 1,257. Every modern facility.
PERSONAL INVESTIGATION SOLICITED.
Open time in January—2d to 15th and 24th to 29th.
Call on or address
WALLACE H. FRISBIE, Proprietor and Manager.
Or New York representative, Randall's Theatrical Bureau.

OSHKOSH, WIS. **THE OPERA HOUSE.** This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

QUEBEC, CAN. **THEATRE ROYAL.** (Formerly Jacques Cartier Hall.) Entirely renovated and refitted, and is now in first-class condition. New scenery and seats. Popular-price house—ten, twenty and thirty cents. Correspondence with managers of good attractions solicited.
FRANK MARTIN, Proprietor.
C. J. STEVENSON, Manager.

RALEIGH, N. C. **TUCKER HALL.** Population, 17,500. Attractions wanted for Jan. 20 and 31. Share or rent. J. & F. J. P. FERRALL.

ROANOKE, VA **OPERA HOUSE.** Just opened. Scenery complete. Good show town. Time open. Address T. H. SIMPSON, Manager Opera House, Lynchburg, Va.

SANDUSKY, OHIO. **Sloane House.** Special rates to the profession. A. W. POWERS, Proprietor.

SANDUSKY, OHIO. Population 23,000. **BIEMILLER'S OPERA HOUSE.** Seating capacity 1,200; all chairs. Stage 32x62. Open dates for first-class attractions only.
FROHMAN AND ILG, Managers.

SOUTH BEND, IND. **Oliver House.** Facing Opera House. Special rates to professionals. W. B. TITUS, Proprietor.

SOUTH BEND, IND. Population 22,000. **OLIVER OPERA HOUSE.** New and elegant theatre. Seating capacity 1,100; all folding chairs. Full scenery, large stage and every modern improvement. Open dates for first-class attractions only. J. & J. D. OLIVER, Managers.

SOCORRO, N. M. **SOCORRO OPERA HOUSE.** Population 4,500. House seats 400. Socorro is half way between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

TAMAQUA, SCHUYLKILL CO., PA. **ALLEN'S OPERA HOUSE.** New, convenient, complete. L. H ALLEN, Manager.

TOPEKA, KAS. **GRAND OPERA HOUSE.** *The* Theatre of the city. Patronized by the best people. First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR.
Will not play any low-priced companies. All the leading attractions play at the
GRAND OPERA HOUSE.
For time and terms address
J. M. BARRON, Manager.

TOLEDO, OHIO **Hotel Madison.** Special rates. Free 'bus after Dec. 1, 1886. H. A. BIOSSAT, proprietor.

TOLEDO, OHIO. **Erie Theatre.** Wanted, lady variety artists at all times. TONNELLIER BROTHERS, Managers.

UTICA, N. Y. **Gammel's Casino and Hotel.** 17 and 19 LIBERTY STREET. Headquarters for the profession. Furnished rooms at reasonable rates.
Good talent wanted for our Concert Room at all times. The best of refreshments always in stock.
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